

## **From Snapshot to Civic Action: A Photovoice Facilitator's Manual**

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### **Abstract:**

This photovoice facilitator's manual is a product developed to help research facilitators design and implement a comprehensive photovoice research project in collaboration with community stakeholders. Photovoice is a popular technique used for community-based participatory research (1). Photovoice uses a combination of photography and critical group discussions to engage participants as experts in the analysis of research topics and then use this knowledge for social action. This manual was developed after nine months of design and implementation of a photovoice project entitled "From Snapshot to Civic Action Photovoice Project," which was conducted in Columbia, South Carolina during the summer and fall of 2010. This manual includes information on how to design, plan and implement a photovoice project, as well as helpful tips and resource documents that could be used as examples for other photovoice projects.

This manual is intended to be used by academic or community researchers attempting to utilize the photovoice technique as a way to engage communities in community-based participatory research. It was designed to help researchers think through all aspects of a photovoice project design to promote successful implementation. This manual is designed to be generalizable and applicable to any community setting or population with any research topic. Researchers will benefit from this manual's thorough discussion of each step of a photovoice project from design and implementation to analysis and dissemination of findings.

The potential audiences for this manual include academic as well as non-academic research facilitators who are new to the photovoice process, or those who have experience with photovoice but would like to refine their process.

**Keywords:** Photovoice | Facilitator's Manual | Community-based Participatory Research

### **Article:**

**\*\*\*Note: Full text of article below**

# From Snapshot to Civic Action



## A Photovoice Facilitator's Manual

(July 2012)

Developed by Meredith Powers, Darcy Freedman, & Ronald Pitner

University of South Carolina, College of Social Work

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## Authors' Welcome

In recent years, photovoice has become an increasingly popular technique to engage communities in community-based participatory research (CBPR). CBPR is “a collaborative approach to research that combines methods of inquiry with community capacity-building strategies to bridge the gap between knowledge produced through research and what is practiced in communities to improve health” (Viswanathan et al., 2004, p. v). Photovoice was originally created by Wang and Burris (1997) and many have used their insights and applied this technique to CBPR the world over. Photovoice uses a combination of photography and critical group discussions as a way to engage participants in identifying their own views of the research topic, and as a tool for social change.

This manual was developed after eight months of design and implementation of a photovoice project *From Snapshot to Civic Action* in Columbia, South Carolina during the summer and fall of 2010. Using a combination of digital photography and facilitated dialogue, 18 participants from a public housing community explored their community’s strengths and concerns and generated potential solutions to address identified concerns. We conducted two photovoice projects, one with 6 African American youth (ages 12– 17) and another with 12 African American adults (ages 21-67). Each group met for about 25 hours over 7-10 weeks. Participants in this study selected up to 10 final photos of their community that best represented concerns they wanted to address, and strengths on which they wanted to expand. We used trigger questions to generate discussions about their photos. Themes that emerged from this process included (1) sense of place/place attachment (e.g., ownership, social and physical incivilities, (2) collective efficacy (e.g., social cohesion, sense of community, learned helplessness), (3) social capital (e.g., social support networks), (4) community development (e.g., capacity building, need for better resources), and (5) collective action (e.g., agency, need for collaboration and participation). Participants also generated several community-engaged solutions to these concerns, ranging from community clean-up efforts to increasing awareness of available resources. Finally, participants selected over 170 of their photographs that they titled and captioned for use in dissemination efforts, which will engage the wider community. The information gained through this photovoice project will inform the next stage of this study, which is focused on developing community generated interventions to address neighborhood concerns identified via photovoice.

When embarking on this research project we read widely to see the array of possibilities for using photovoice and gained insight from other photovoice manuals (Photovoice Hamilton Ontario, 2007; Shimshock, 2008; Gustafson & Al-Sumait, 2009; Napp, 2008). In designing this manual, we hope to share our methods and lessons learned as a way to contribute to this broadening field of research and to assist others as they develop their own photovoice projects.

Sincerely,  
Meredith Powers, Darcy Freedman, & Ronald Pitner  
University of South Carolina, College of Social Work

**Emergent Theme: Lucky to Live Here\***

We (the residents) have pride in the community and our home, and have a sense of place. People care about our neighborhood.

**Beauty in the Community**

*From sun up to sun down,  
my community looks the same.  
It's a blessing to live in such a  
beautiful place.*

~ Natoria

**The Great White**

*My house describes how beautiful our  
neighborhood is, and how houses are pretty.*

~Starr

\* We have inserted a few photos and captions from the “From Snapshot to Civic Action” photovoice project throughout the manual to give you examples of photos and themes that emerged.

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April  
Brittney  
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Cleopatra  
Debra  
Diane  
Emma  
Floyd  
George  
Keyona  
Nicole  
Natoria  
Quanella  
Shamar  
Shaniqua  
Suzette  
Starr  
Tanjenique

\*NOTE: Participants consented to the use of their first names to acknowledge their work as artists with display of their photos in exhibits and publications.

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USC Office of the Provost  
USC McKissick Museum  
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Donna Gilbert  
TJ McDaniels  
Lee McRoberts  
Kathleen Robbins  
Allison Rojek  
Ellory Schmucker  
Gary Snyder  
Howard Thomas  
Gilbert Walker  
Pam Weiss  
Ernest Wiggins  
Ashley Witman



**Emergent Theme: My Health is My Wealth**

Health issues exist in our community. These include mental illness, sexual health, healthy living (such as exercise), nutritional, and emotional. Health issues need to be cared for/attended to and “normalized” so that people know they can talk about issues and ask for help.

**Sunset Drive**

*When I look at the sunset I see myself bleeding. Pain flowing in the air. The devil trying to stop me. When I look at the clouds I know that God is beside me.*

**~April**

**Free, Take One...**

*It's always better to be safe than sorry. Protect yourself and your community. Lower the statistics for teen pregnancy, HIV, and other STD's in South Carolina.*

**~Brittney**

## Photovoice Background

Photovoice is a community-based participatory research (CBPR) approach that integrates photography and critical discussion to examine issues from the perspective of the “resident experts” – the people living, working, playing, and praying in a targeted context (Wang, 2003). Insights from photovoice processes are then used to inform grassroots social action (Wang & Burris, 1994). In our study, photovoice was used to provide a forum for participants—residents of a public housing community—to record and reflect on their community’s strengths and concerns, promote critical dialogue and knowledge about community issues, and inform and promote social change efforts in the community.

Photovoice is ultimately focused on promoting change at personal and community levels. It empowers people to develop a critical assessment of their reality, share this information with important stakeholders, and promote change based on these insights. As a needs assessment tool, it has advantages over other types of assessment (such as community inventory), as it allows the community members to not only assess what they believe the problems to be, but also to define potential solutions (Wang & Pies, 2008). Moreover, photovoice allows community members to participate in all phases of a community change project (Wang & Pies, 2008).

Drawing upon feminist theory, “Photovoice participants work to change the way their public presence is defined: Photovoice represents part of the attempt to disrupt and ultimately revise the views of gender, class, ethnicity, and other forces that contribute to oppression” (Wang & Pies, 2008, p.185).

Raising critical consciousness (Freire, 2005) through deep reflection and examination of community concerns is one of the goals of photovoice (Wang, 2003). This heightened sense of the complexity of community concerns becomes a springboard for collective efficacy (Sampson, 2004). Collective efficacy refers to a level of trust and cohesion among residents that leads to shared expectations that all residents will intervene to support the well-being of the neighborhood (Sampson, 2004). Much of the research on collective efficacy does not examine collective action. Photovoice is a medium that allows for a comprehensive examination and development of collective civic action focused on neighborhood change (Carlson, Engebretson, & Chamberlain, 2006; Goodhart, Hsu, Baek, Coleman, Maresca, & Miller, 2006; Wang & Burris, 1994; Wilson, Dasho, Martin, Wallerstein, Wang, & Minkler, 2007). Thus, photovoice is designed to serve as both a process and outcome for community change.

**Emergent Theme: Facilities for Our Abilities**

There are places to get resources and support in our community such as the Tillis Center, churches, hospitals, fire stations, schools, Columbia Housing Authority, libraries, and recreation facilities. Caring organizations exist in the community that help us create opportunities and are positive influences in our community.

**A Good Place for Resources**

*It is a place where you can go to get your home work done, use the computer, and play games. It is a good resource for them (the residents) because they don't have to walk a long distance to use a computer. They do events here, hold meetings, and kids programs. It's a place we are proud to have in the community.*

**~ Nicole**

**Lost Without a Book**

*A good getaway. A whole world is open with each book. A land of fantasies.*

**~Keyona**



## **Our Study**

### **From Snapshot to Civic Action**

#### **Study Overview**

This study involves a collaboration between the University of South Carolina, College of Social Work, the Columbia Housing Authority, and residents living in public housing facilities managed by the Columbia Housing Authority. The overarching goal of this study is to engage community members in a collective process to make outdoor spaces safer for children and their families by reducing crime or fear of crime. Research suggests that low-income neighborhoods are often characterized by high crime and community disengagement. This disengagement frequently leads to a “spiral-down” process where residents interact with one another less often, the physical setting becomes more decayed, fears of neighborhood crime rise—and ultimately—neighborhood crime and violence increases. Conversely, fostering community engagement within a neighborhood is strongly correlated with positive outcomes, including improved health and crime reduction (Hystad, Carpio, 2012; Kawachi, 1999; Sampson, Raudenbush, & Earls, 1997; Semenza, & Krishnasamy, 2007).

We are using a community-based and participatory approach to develop strategies to promote community engagement as part of a broader effort to enhance the health and safety of an urban public housing community. Using a three phase approach, community members will have an opportunity to identify community concerns and create and implement solutions to improve the neighborhood environment. The three phases of this research project include:

- Phase 1: A collaborative process to identify and define strengths and concerns of the community using photovoice;
- Phase 2: Results from the photovoice project were used to guide the development of community-generated, community-level, and community-engaged interventions. These interventions were developed through a capacity building workshop series that provided technical assistance to community members for proposal development. In February 2012, we awarded three mini grants to three different community groups. These mini grants built on insights learned through photovoice as well as new information the community teams brought to their proposal development process.
- Phase 3: We began implementing these ideas; to learn more about the mini grants and how they are creating civic action, please visit our website at <http://ceccolumbia.cosw.sc.edu/>

This photovoice manual was produced during Phase 1 (July 2010-Jun 2011) in which we invited 18 adults and youth living in an urban public housing community in Columbia, South Carolina to participate in a photovoice project. The focus of our photovoice project was to answer the following questions:

- What are the strengths of the community?
- What are the opportunities for improving the community?

We conducted two photovoice projects with residents of the public housing community; one with 6 African American youth (ages 12 – 17) and another with 12 African American adults (ages 21-67). Each group met for about 25 hours over 7-10 weeks. Participants in this study took up to 10 photos of their community that best represented concerns they wanted to address, and strengths on which they wanted to expand.

## Setting

The target community for the proposed project includes eight public housing complexes located in downtown Columbia, South Carolina. These housing complexes are managed by the Columbia Housing Authority. Full details about the demographic characteristics of the target community are provided in Table 1. Over 1,000 children and families live in the community; nearly all of the residents in the community are African American. According to the U.S. Census Bureau (2000), residents in the community have substantially lower median annual incomes compared to residents in Richland County (\$9,576 vs. \$39,961). In 2009 the community had a total of 87 violent crimes (e.g., homicides, robberies, aggravated assaults) and 172 property crimes (e.g., burglaries, motor vehicle thefts). According to the Columbia Police Department (2010), these crime rates are quite high for such a small community.

Table 1: Housing Residents' Demographics

|                    | A.B.<br>Court | L.C.<br>Saxon | Cola<br>Apart. | U.C.<br>Saxon | Gonz.<br>Garden | Waverly<br>Apart. | TS<br>Martin | Oak<br>Read |
|--------------------|---------------|---------------|----------------|---------------|-----------------|-------------------|--------------|-------------|
| # Units            | 244           | 36            | 24             | 23            | 280             | 20                | 35           | 111         |
| Gender, %          |               |               |                |               |                 |                   |              |             |
| Female             | 61.3          | 67.7          | 62.0           | 69.3          | 69.0            | 73.5              | 95.0         | 52.2        |
| Male               | 38.6          | 32.2          | 38.0           | 30.6          | 30.9            | 26.4              | 5.0          | 47.7        |
| Race, %            |               |               |                |               |                 |                   |              |             |
| Black              | 99.3          | 100.0         | 100.0          | 100.0         | 99.1            | 100.0             | 100.0        | 93.6        |
| White              | 0.6           | 0.0           | 0.0            | 0.0           | 0.3             | 0.0               | 0.0          | 6.3         |
| Mean<br>Income, \$ | 7,854         | 15,854        | 12,335         | 16,276        | 6,082           | 13,031            | 25,150       | 8,821       |

Source: Columbia Housing Authority, May 2009

Initial pilot data based on feedback from residents in the community suggested that residents are concerned about crime in the community. Residents perceived crime rates to be high; this perception is corroborated by the crime statistics. Residents were also concerned about the high levels of physical incivilities (e.g., dilapidated buildings, graffiti) and social incivilities (e.g., concentration of homelessness and unsupervised youth) in their community. These perceptions of crime and violence are exacerbated by the dearth of opportunities within the community for people to interact with one another, especially since many of the preexisting community engagement options have gone away with the decline of the U.S. economy. Taken together, these characteristics have contributed to the belief that the outdoor neighborhood spaces in the community are unsafe for both children and adults. There is an equally strong sense among residents that solutions to these problems should emerge from the community. However, a mechanism for uncovering the complexity of community concerns and translating this

information into civic action was missing; thus, photovoice provided an ideal medium for bridging this gap.

## **Funding**

This project is funded by the Kresge Foundation and the University of South Carolina Arts and Humanities Grants Program. The funding received for the photovoice project allowed us to purchase the digital cameras to use as incentives, as well as to afford the cost of project staff salaries, exhibition costs including photo printing and framing, as well as the cost of supplies and refreshments.

## **Methods**

The methods employed in our photovoice project were approved by the University of South Carolina Institutional Review Board.

### *Recruitment*

A purposive sampling strategy was used to recruit photovoice participants. The recruitment plan was conducted in collaboration with the Columbia Housing Authority. We developed recruitment tools including flyers and info sheets specific to the age group (Appendix A). These materials were distributed in the community by the Columbia Housing Authority staff because there is a “no solicitation policy” in this community. The staff and interview applicants also used word of mouth to encourage more people to apply. People who were interested in applying received an application (Appendix A) from the Columbia Housing Authority staff, and then they completed it and returned it to the same staff. All applications were turned into the research team and we called the applicants to arrange for an interview time.

### *Interviews*

Interviews were conducted in the community at the community center where the photovoice project would be held. Each applicant was interviewed by a member of our team to explain the project and the informed consent/assent forms (Appendix A), answer any questions the applicants (and/or their guardians) had about the project, and to make sure they met the selection criteria (see below). The list of interview questions can be found in Appendix A.

### *Selection Criteria*

- (1) Resident of the XXX public housing community,
- (2) Age appropriate for the focus group,
- (3) Eager to share ideas about how to make their community better,
- (4) Interested in learning how to use a digital camera and/or want to improve their photography skills,
- (5) Enjoy working in groups,
- (6) Willingness to share their time to participate in the project.

During the interviews we learned that a few of the applicants were not eligible to participate due to time constraints (e.g., they could not attend all of the photovoice sessions) or because they did not meet the age requirement (e.g., 11 years old). No applicants were rejected based on their lack of transportation; rather, we partnered with Columbia Housing Authority's transportation system to ensure access to the project by all participants. In all, we recruited seven youth and twelve adults to participate (see Table 2 for demographics). Before participating, we obtained signed consent/assent forms from all participants and/or their guardians. We maintained a strict attendance policy in which participants could not miss more than one session. Only one participant was unable to fulfill this attendance obligation; so he returned the camera to the research team, but remained supportive of the project as a non-participant.

Table 2: Photovoice Participants' Demographics

| Participants | Age Range, years | Gender  | Race                       | Retention Rate        |
|--------------|------------------|---|----------------------------|-----------------------|
| <b>Youth</b> | 12 – 17          | Male = 29%<br>(N=2)<br>Female = 71%<br>(N= 5)   | African<br>American = 100% | 86%<br>(N =6 of 7)    |
| <b>Adult</b> | 21-67            | Male = 17%<br>(N= 2)<br>Female = 83%<br>(N= 10) | African<br>American = 100% | 100%<br>(N= 12 of 12) |

### *Procedures*

We met with the youth in the summer of 2010 for 10 sessions over 8 weeks, typically twice a week during the late afternoon/early evening. We met with the adults in the fall of 2010 for 7 sessions over 8 weeks, typically once per week during the afternoons. The sessions were broken down into training on camera use, photography ethics, visitation to the museum to see where the photographs would eventually be placed on exhibit, group discussion about the photographs, development of titles and narratives to go with each photo, and the final session was used for a celebration and evaluation. Each session was co-facilitated by the authors of this manual. Full details about each session are available in the following sections in this manual.

### *Participatory Data Analysis*

We paid careful attention to using a community-based participatory research approach in the data analysis of this project. Thematic analysis was conducted in collaboration with the participants in several steps over the course of the project. Through both inductive and deductive thematic analysis we found the emergent themes aligned nicely with and supported existing theories in the literature.

**Step 1:** During each session participants engaged in a modified process of “SHOWeD” (see Appendix C) to ignite discussion about their photos. This yielded 172 photos, titles, and captions generated by participants. Emergent themes were summarized with participants after each session. The research facilitators also recorded field notes and reflections on the emergent themes.

**Step 2:** A draft summary report was created in collaboration with the photovoice participants. This document incorporated the most salient themes emergent in Step 1. These included both strengths and community-level concerns.

**Step 3:** The draft summary report of themes developed in Step 2 was presented to participants at a “reunion” session. Prior to sharing the draft summary report, participants worked in small groups to complete a pile sort activity to identify all salient themes based on a review of all photos, titles, and captions in the collection. The results of the pile sort activity were compared to the draft summary report.

**Step 4:** Following the reunion session, the research team (N=7) reviewed the entire photovoice collection to identify salient themes in the photos, titles, and captions. An additional pile sort process was repeated by two of the research team facilitators. Findings from this process were combined with the participant feedback collected in Step 3. The draft summary report was then revised by identifying themes that overlapped between the “outsider” (researcher) perspective and the “insider” (photovoice participant) perspective.

**Step 5:** Next, the revised ‘draft’ summary report was presented to participants for member checking, editing, and approval. Participants also identified relevant photos that corresponded with the themes for inclusion in the report.

**Step 6:** The research team facilitators and one photovoice participant refined the themes based on feedback gained in Step 5, added titles to the themes, and selected representative photos for each theme. In addition, themes were examined for theoretical constructs that may be related to the data. This resulted in a summary report that was presented to the participants for final approval. Printed copies of the summary report were distributed to participants to use as a tool to present data results to their community.

### **Results and Conclusions**

Key findings of this study can be found in a supplemental summary report, and in upcoming manuscripts.



## Emergent Theme: Community Crime Concerns

There are safety and crime concerns in the community. There are issues of graffiti, vandalism, violence, drug dealing, and gang activity.



### Can I Take Your Order?

*You might never know what you'll see when you go around the window. You might see a dead person. So you might want to be careful.*

~Shaniqua

### Memorial to My Daughter

*She was a lovely girl, looking towards her future. She was a sweet girl, everybody loved her. She was a friendly child and an honor student. A child who never made it to womanhood. She was shot by a gang member, though they were looking for somebody else. My baby girl.*

~ Diane



## **Getting Started: Designing Your Photovoice Project**

### **Time Commitment**

When beginning to design your photovoice project, you will need to consider the time it will take for all the preliminary steps such as gaining IRB approval, recruiting participants, and developing lesson plans. In addition, the amount of time a photovoice project takes may vary from one session to dozens. In our project, we met with participants for approximately 25 hours over a two-month period. Each session took approximately three hours. In addition, participants took part in two reunion sessions. Thus, each participant devoted about 30 hours to the project; this does not include the time they contributed to take pictures outside of the group sessions. The following sections in this manual will provide more details about each of the sessions, including supply lists and examples of agendas.

### **IRB Approval**

You will first want to seek approval with your Institutional Review Board (IRB). This is extremely important when working with human subjects, and especially important when working with marginalized and/or oppressed populations. This process may take several weeks to months depending on your IRB review process. It is important to have this approval in place before you recruit your participants. Typically, the IRB review panel needs to see all supporting documents from recruitment materials to lesson plans; thus, you need to have most everything prepared before you even begin your photovoice project. All supporting materials from our photovoice project can be found in this manual and are available as examples, and can be modified to fit other projects as needed. An important part of the IRB review process is the development of consent and assent forms, which are used to ensure that participants are fully aware of the aims of the project and decide to join the study voluntarily. Even if you are not required to apply for IRB approval, it is still a good practice to obtain written consent/assent before working with project participants. Our study's consent and assent forms are available in Appendix A. As with all forms included in this manual, you are welcome to use them as examples, and/or modify them to fit your study's needs.

### **Participant Recruitment & Selection**

Recruiting and selecting your participants may be the most important step of the entire photovoice project. It is ideal to have a plan in advance for the participant recruitment process; this will decrease time delays and increase involvement of potential participants. It is important to consider your selection criteria before you begin recruitment (e.g., the participants' residence status or age). It is important to not only find participants who fit your selection criteria, but who would also be good at engaging in all aspects of the photovoice process (i.e., photography, discussion, reflection, analysis, dissemination) as well as with each other. Thus, facilitators should consider power dynamics (i.e., gender, race, socio-economic status) especially when working with traditionally marginalized participants. It is not necessary that participants have any experience with photography, as training on photography, the ethics of photography, and camera skills should be part of the lesson plan.

Developing community partnerships will be the best way to help you in the recruitment process to gain entrée into a community to which you do not normally have access. Offering incentives may also help you recruit participants. More about community partners and incentives will be discussed below.

It is a good idea to have an application process to assist with participant selection. This will help you be mindful of any selection criteria (e.g., age limits) you may have for your study. Our recruitment flyer, application, and applicant interview forms are provided in Appendix A. We are only adding the version for adult participants, but they can be modified for youth. It is recommended that an acceptance letter be provided to all selected participants (Appendix A).

### **Community Partnerships**

Community partners are integral to all parts of a photovoice research process. For instance, during recruitment, they can be extremely helpful if you do not have access to the group you hope to engage in a photovoice project. Meeting the community gatekeepers, both formal and informal, and gaining their support for the photovoice project will be valuable and often essential to help you gain entrée into a community and find potential participants. Community partners may also have resources, such as transportation, to help ensure access for all participants to attend the photovoice sessions. Also, when you are ready to disseminate findings from a photovoice project, the community partners may have forums for setting up an exhibit, or showing a presentation. Community partners can be especially valuable at the social action phase, when the photovoice participants are ready to engage with their community to address the issues that have emerged.

### **Incentives**

The opportunity to participate in a photovoice study may be an incentive in and of itself, as many participants often enjoy meeting with others and learning new skills. Most studies provide cameras to their participants to take photos. If these cameras are disposable, copies of the photographs can be offered to participants. If the cameras are digital, such as in our photovoice project, the camera itself could be the incentive. For our project we made it explicit that the cameras belong to the research team until the end of the photovoice sessions, at which time they would belong to the participants if all requirements were fulfilled. This will be explained in detail in the section describing Session Two. In our study, participants also received prints and frames for several of their photos. All photos, titles, and captions produced by the participants were their property.

### **Special Considerations**

When planning for your photovoice project, you may also need to consider barriers to participation such as transportation, child care needs, location, and time. Selecting a location that is convenient for participants is encouraged. It is also ideal to have a location where the group can meet for private discussions of photos to ensure that the participants feel comfortable. When possible, work with your community partners to help with transportation and/ or child care needs. It is often important that you make special accommodations so that you can include participants and hear the “voice” of those who may normally be excluded from research studies. Finally, determining the time component to your study is important to

consider. Projects that last for multiple hours or over multiple sessions may inadvertently exclude some who work or have overburdened schedules. Additionally, it would be helpful, when possible, to negotiate with your potential participants to determine the best time of day to set your meeting times for your photovoice project.

### **Funding**

Finally, funding is an important part of most research studies. The funding received for our photovoice project allowed us to purchase the digital cameras to use as incentives, as well as to offset the cost of project staff salaries, and photo printing and framing. Items needed for a photovoice project vary but may include the following: printing documents, supplies, computer/phone, postage, invitations, cameras, food/snacks, printing of photos, framing of photos, print photos in booklet format, and staff salaries.

### **Ongoing Supplies Needed**

Before beginning your sessions, it is ideal to gather the following supplies to have available at each photovoice session.

- Flipchart Paper (for signs on doors, group processing notes)
- Markers, pencils/pens (for participants to use)
- Note cards (for group activities)
- Scissors, stapler, tape
- Digital Recorders, extra batteries, microphones (for better audio pick up)
  - It is helpful to record the sessions in case you want to review the discussions about the photos for thematic analysis
- Refreshments: note, if your facility does not provide recycling bins, plan to collect any recyclable materials and take them with you to be recycled; also, plastic plates and utensils can be re-used at each session, not thrown away
- Agenda for each facilitator
  - Make sure agenda has start and stop times (e.g., snacks 5 minutes, 5:35-5:40)
- Attendance sheets
  - Participant Notebooks
  - Post-Session Participant Feedback sheet
  - Tasks for Next Session sheet

### **Other Helpful Notes**

- If possible, take photos throughout the group process to document your photovoice project
- Invite and make arrangements for guest speakers in advance
- Be sure to send personal thank you notes to all guest speakers
- Collect all Consent/Assent forms from participants prior to beginning the session
- Arrange for transportation of participants to meetings, and field trips (e.g., museum)
- Alert local police and community leaders that participants in project will be in the community taking pictures
- Make sure all presentation materials (e.g., power point slides) are saved in a version and formatted with a font recognized on various computers

- Consider including activities that engage all types of participants (such as quiet people). Good examples are “think-pair-share activities.”
- Consider assigning seats to participants (especially if youth) to ensure less side-bar conversations; make name placards
- Set up room for optimal sharing and recording of voices (e.g.: “U” shape)
- After each session take time to get participant feedback, then make plans for Continuous Quality Improvement (CQI)

For your convenience, all relevant documents referenced in this manual can be found in the Appendices that correspond to each section of the manual. For instance, a form referenced in the “Session 1” section can be found in Appendix B: “Session 1”.

**Emergent Theme: We Can Make Changes Now**

We have hope for the future, motivation to change and community readiness. We believe we can create change personally and collectively. We have a realistic view of the change process and know it takes time. We have a sense of unity and need all to participate. We also have a sense of urgency, we need changes now.

**Marching Toward Change**

*Parade for annual church revival represents change in focus. It used to be a formal parade. Now it is focused on youth and their values. This shows the changes in values and ideals in my community.*

**~ Catherine**

**Ants Go to the Games Too!**

*We need to be like the ants; gathering food for the winter and hard times. Like the ants, we could unify as well and work toward a common goal.*

**~Emma**

## **Session 1: Introduction to the Photovoice Project & Training**

### **Objectives**

The objectives for Session 1 consist of the following items: 1) Conduct an icebreaker activity; 2) Describe what photovoice is; 3) Review goals of photovoice project; 4) Articulate participant roles; 5) Develop a Contract for Group Norms; 6) Discuss issues related to photography power, ethics, & legal issues; 7) Conduct photography 101 training; 8) Define tasks for next session; and 9) Complete post-session feedback. This list may seem a bit overly ambitious, but as noted earlier, each session lasts for approximately 3 hours. You will need to tailor to fit your time constraints.

### **Notes**

In every photovoice project, it is important to help participants understand what photovoice is, and what their roles and expectations are. It is also essential to create an environment that allows for open and honest sharing. Thus, encouraging participants to get to know each other is helpful. In addition, working with the group to develop a contract for group norms is ideal. An example icebreaker activity as well as a brief introduction to the photovoice is below. Also, in the forms following this section, there is an activity to help develop a contract for group norms.

Prior to this session:

- Invite and make arrangements for guest speakers in advance.
- Collect all Consent/Assent forms from participants prior to beginning the session.

### **Example Supply List for Session #1**

- Photographs to pass out for icebreaker
- Estimated Photovoice Project Timeline
- General Schedule of Sessions
- Note cards & Flipchart Paper for developing group ground rules
- Developing a Contract for Group Norms Activity
- Ethics and Safety Guidelines
- Photography Power, Ethics & Legal Issues handout
- Agreement to Ethics Commitment
- Photo Release Form
- Photography 101 handout
- Seeing Like a Photographer handout
- Tasks for Next Session sheet
- Post-Session Participant Feedback sheet

### **1) Icebreaker Activity**

*A picture speaks a thousand words.*

You will need printed copies of photographs, enough for each participant to have one. Pass out hard copies of photographs (e.g.: nature, local landmarks). Have each participant pick one and hold onto it. Then, go around and allow each participant to introduce themselves by indicating why they picked the photograph, and what it says about them.

This activity allows for unique details of participants' lives to emerge in the discussion, as well as gets them thinking about how photos tell stories or "speak a thousand words." We found it was important from the beginning of the project to get participants to make the connection between photography and their voice.

## **2) What is Photovoice?**

A process of collecting information and expressing issues and concerns through photos.

How has photovoice been used in other projects?

It is helpful to discuss how photovoice has been used in other projects. This can be done by showing various online websites of projects, or having a guest speaker from another project come to share photos, including titles and captions, with your group. This allows them to ask questions and to see how the end product could look, and what some outcomes could be.

## **3) Goals of Photovoice Project**

It is important to set clear, measurable goals for your photovoice project. For our project, we outlined the following goals:

- Record & reflect your community's strengths & concerns
- Share personal & community issues through group discussions of photographs
- Share photographs & narratives about your community with others
- Inform the development of strategies for improving the health & safety of your community

## **4) Participant Roles Explained**

Clearly delineating the role and expectations of the participant at the onset of the project will make each session run more smoothly. In our project, we outlined the following roles and expectations for the participants:

- Attend all photovoice group sessions
- Take pictures of their community
- Discuss their pictures with the group
- Write statements/narratives to go with their pictures
- Select photos for display
- Attend community event(s) on (date) at (location)

It is important to not only outline the roles, but to also clearly specify the expectations for each role. In our project, we created the following summary statement, which provided specificity for each role:

Participants will initially attend a photography training session to learn about taking photographs for this project. They will be given a camera and asked to take photographs of their neighborhood that reflect both community strengths and community concerns. They will select photographs that they would like to share, and attend a series of group discussions with other community members and/or individual interviews to talk about their photographs and why they chose to take the pictures, as well as photographs taken by others in the group. The



discussion sessions and/or interviews will last approximately three hours each. As part of the project, some discussion sessions will be audio or video taped and notes will be taken. They will also be asked to share their photos with the community at two public exhibits.

### **5) Contract for Group Norms**

It is always good when working with groups to establish a set of group norms that everyone agrees to abide. This should be done at the first session. Establishing clear group norms will increase the possibilities that the participants' photovoice experience will be a "terrific" one. A detailed description of how to do this activity can be found in Appendix B (*Establishing a Contract for Group Norms Activity*). Note there are modifications to this activity to accommodate groups of different literacy levels.

### **6) Photography Power, Ethics & Legal Issues**

It is crucial to teach the photovoice participants not only about their safety as photographers, but also on the power, ethical and legal issues related to photography. You may see our handouts and forms as examples of the content related to this matter, these are: *Ethics and Safety Guidelines* handout, *Photography Power, Ethics & Legal Issues Activity*, *Agreement to Ethics Commitment* form, and the *Fact Sheet and Photo Release Form*. These documents can be found in Appendix B. See also the article by Wang and Redwood-Jones (2001).

### **7) Photography 101 Training**

Our handouts, *Photography 101* and *Seeing Like a Photographer*, found in Appendix B, can help when teaching participants about photography. Some participants may have never held a camera before, or never seen a printed photograph before. When possible, invite a professional photographer to be a guest speaker and present on the basics of photography. This content can be tailored according to the participants' level of knowledge of photography. Again, no prior knowledge is necessary to participate in a photovoice project as long as proper training is provided. You will need to take into account the skill and knowledge level of your participants and possibly build in extra time for photography training. For instance, you may need to spend time out in the community walking around with the participants to guide/coach them.

### **8) Tasks for Next Session**

We developed a worksheet to help participants keep track of the dates for their next session, and any activities they should be doing at home prior to the next session (Appendix B).

### **9) Post- Session Participant Feedback**

It is important to get participants' perspectives on how the process is going. Thus, after each session take time to gather participant feedback, and then make plans for Continuous Quality Improvement (CQI). The form *Post-Session Participant Feedback* sheet can be found in Appendix B. This step will only be mentioned here, but please consider it after each session.

**Emergent Theme: What's a Community without Ownership?**

Some people don't care about our community. There are signs of lack of community ownership and pride such as litter, vandalizing, and broken windows. Even those of us who want to make changes, are not sure we can. We're not sure who "owns" the community. Is it the residents, the gangs, and/or the management?

**Grass Equals Trash**

*A lot of trash in front of an abandoned house. This makes people think that our community is dirty and trashy, and that people do not care about their neighborhood.*

**~ Starr**

**On Its Last Leg**

*This grill is broken down and has no more legs to stand on.*

*It looks trashy and makes our community look bad.*

*It's been there longer than I can remember.*

*Someone needs to throw it away.*

**~Suzette**

## Session 2: Camera Training

### Objectives

The objectives for Session 2 consist of the following items: 1) Conduct icebreaker activity; 2) Review Session One activities; 3) Review photovoice project theme; 4) Assign cameras to participants; 5) Conduct camera 101 training; and 6) Determine the number of photographs for photovoice project.

### Notes

Prior to this Session:

- You will need to have all cameras' batteries charged and memory cards inserted before session. If feasible, it would be ideal to also provide camera cases for safety of camera.
- Check to see if camera comes with a CD to use for teaching about camera; print manual for participants.
- When teaching how to download pictures, you will need camera cords to connect to computer, computer (lab for participants to practice if possible) and memory sticks (aka flash drives). It is ideal to give one to each participant for them to upload all their photos, and then to have a separate master flash drive that you copy only the photos needed for the photovoice project).

### Example Supply List for Session #2

- Camera manual(s)
- Flash Drives
- Copies of Forms:
  - Review from Previous Session sheet
  - *Camera policy* form (two copies per participant, one to sign and return, one to keep)
  - Acknowledgement of camera received
  - *Camera 101* handout
  - *Camera Practice* form
  - *Take 10 Worksheet*

### 1) Icebreaker Activity

This session should begin with an Icebreaker Activity. We suggest going around in a circle and asking each participant to answer the question "Why are you in this photovoice project?" They could share out loud, or you could give them the opportunity first to list their top three reasons on a note card, then share out loud.

### 2) Review from Session 1 Activity

Since you may have covered new material with your participants in Session 1, it is good to review, especially the ethical, legal and power issues of photography, and the photographer safety. We developed a quick Review from *Session 1 Activity Worksheet*, found in Appendix C.

### 3) Review Photovoice Project Theme

It is helpful to review the purpose of your particular photovoice project theme. For our project, the theme was to identify “strengths and concerns in your community.” Prior to the photography stage of the project, we took time to review concepts related to this theme using a *What Matters to Me* activity (Appendix C). This helped participants identify important factors in their community and we discussed how these concepts might be captured using photography. This discussion generated ideas for the participants as they began their role as photographers.

### 4) Camera Selection

First, you will need to select the type of camera you want to use for your project. There are pros and cons of both disposable 35mm and digital cameras. The costs of disposable cameras are minimal. You also have less risk since these cameras are inexpensive and easy to replace if the camera is lost or damaged. However, for inexperienced photographers it is more difficult to capture their best photograph on the first shot; thus, with limited exposures per camera and no instant view of the photo this camera selection may lead to less quality photos and even ones that must be retaken.

The lower costs of digital cameras have made them a viable option to consider. We purchased the digital cameras (Olympus FE-4040) for the participants to use during the project. Each camera cost \$115.00. After completing the project, participants could keep the cameras as an incentive for their participation.

While the price of digital cameras is lower than what it used to be, they may still be cost-prohibitive for all photovoice projects. If you choose digital cameras you should pay careful attention to its “user friendliness,” battery type and life, method of transferring photos to a computer, memory storage, and sturdiness. Also, if using cameras with rechargeable batteries, it is ideal to open the cameras and have all camera batteries charged before the session when you have them learn about their camera, so that it will actually turn on for them. It would be ideal to also provide camera cases for safety of camera, as well as training on how to keep it safe. With digital cameras, not only can the participants see the photo instantly, but they can also take multiple photos and then select the ones they like best. This would likely produce a better quality of photos for your photovoice project.

However, a disadvantage of using digital cameras is that they are more expensive than disposable ones, thus not as easy to replace if the camera is lost or damaged. Our team dealt with this by developing a camera policy and had participants sign that they received the camera, and that they agreed to the camera policy. See our documents in Appendix C: *Camera Policy Form and Acknowledgement of Camera Received*. Digital cameras often come with operation manuals; this is useful for teaching participants how to use their cameras. If the camera only comes with a CD Rom you could print the camera manual for the participants, as they may not have access to computers or printers.

### **5) Camera 101 Training**

Once you have selected the cameras, you will need to teach the participants about their cameras. See our *Camera 101 Worksheet* in Appendix C. It is ideal to give them time to practice taking photos during photovoice sessions so facilitators can guide or coach participants if they have questions. You may want to use an activity such as our example, *Photograph Practice Worksheet* (Appendix C). This activity breaks the participants into groups and allows them to go out into community to take pictures. Participants can use the worksheet to help them practice using different camera techniques and modes (if using digital cameras). It also gets them practicing using the *Photo Release Form* (Appendix B) on their human subjects, or photographees. It is also good to encourage them to practice at home before they start taking and selecting photos to use for the photovoice project.

### **6) Photographs for Photovoice Project**

We asked our photovoice project participants to take 10 photographs prior to Sessions 3-7 (when we would discuss and reflect on their photos). This first assignment was given at Session 2. Thus, these assignments potentially yielded 50 photos from which they would select only 10 for inclusion in the project collection. We created the *Take 10 Worksheet*, found in Appendix C, to help participants with this assignment. For the first photo shoot, we asked participants to take 5 photos of areas of concern in their community and 5 photos of strengths in their community. Then, we provided space for them to answer the modified “*SHOWeD*” questions that we would be using for group discussions about their photos in Sessions 3-7.

**Emergent Theme: With Hope and Faith**

Faith and church are important to us.

**Living with Faith**

*I see a church that has gone through challenges, but the people still have faith. I would like to see more people attend church, then maybe the community would be better.*

**~Suzette**

**Everlasting Life**

*A visit to the cemetery to see those who have gone from here, especially my son who tried to avoid the streets and gangs but unfortunately he didn't see the trouble ahead of him. It's up to all of us to realize the trouble around us and be aware we have to stay one step ahead. One day all of us will be together again, if we have faith. The tiny speck in the sky is a half moon. At that moment, I knew half of my life was gone, but with faith, life everlasting is only the beginning.*

**~Floyd**



## Sessions 3-7: Reflection & Discussion

### Objectives

The objectives for Sessions 3-7 consist of the following items: 1) Execute process for organizing and storing photos; 2) Select photos for evaluation; 3) Discuss and analyze photos with group; 4) Write titles and captions for photos; 5) Review ethical considerations; and 6) Discuss thematic data analysis.

### Notes

- Write/display the “SHOWED” discussion questions where all can see them

### Example Supply List for Sessions # 3-7

- Flipchart paper, or chalkboard, or computer with projector to write/display themes as participant identify them
- Copies of Forms:
  - *Reflection Documentation Worksheet*
  - *Take 10 Worksheet* (not needed for Session 7)

### 1) Organizing & Storing Photos

Digital Cameras: When teaching how to download pictures, you will need camera cords to connect to the computer. This process will vary according to camera type; consult the operation manual that comes with the camera for help with this process. Once the photovoice participants have learned to upload their photos to a computer, you will need to teach them how to store and organize their photos and select the ones they want to share with the photovoice project. For those using digital cameras they may have taken hundreds of photos, and you as the photovoice project facilitator do not need or want to manage all their photos. What we suggest is that you provide your participants with a memory stick or flash drive. That way, each participant can store and organize all their photos on their own flash drive and then select the ones needed for the photovoice project that you will copy to a separate master flash drive. This master flash drive should have a folder named for each participant to help organize photos. You may also want to organize according to session date. This process may take longer with participants who are unfamiliar with computers or data management and storage devices. Thus, you will need to allow for this in your session agendas. We invited our participants to come meet us in the computer lab before the sessions began so that we had extra time for this process.

All photos, digital or hard copies, as well as other information collected during the sessions and interviews, should be stored in secure areas to protect the participants’ privacy as well as to keep the photos safe.

### 2) Selecting Photos for Photovoice Project

Finally, after viewing all photos available, participants will need to select which ones to share with the photovoice project. As noted in the *Consent/Assent* forms, the participants own their photos and they need only share and photograph what they consider appropriate. They also have the right to determine which ones they will allow for group discussions and public display.

Participants can determine at any time during the project to withdraw photos from discussions and public displays. All hard copies should be returned to the participants once the displays/exhibits are finished.

### **3) Discussing & Sharing Photos**

The participants' photographs will be used to prompt discussion about the theme of the study. The purpose of the photographs is to educate others about the issues that the participants feel convey their message or "voice" regarding the project theme. It is important to help the participants develop their own voice and not to feel that there is a "right" answer the project facilitator is looking for. Reassure the participants that they are the "experts" on their photographs. In fact, it is good to remind participants that a photograph can mean different things to different people, and not everyone in the room has to agree on what is said about a photo during the discussions.

Consider the size of your group and power dynamics when deciding how to engage the participants in discussions of their photos. It is important to create an environment where people with different personality types and/or cultural preferences are able to engage comfortably. Perhaps breaking into smaller groups (if there are two or more facilitators) or conducting individual interviews, as well as larger group discussions, may allow for more sharing from individuals who are not comfortable speaking in the large group setting. Again, part of the purpose of photovoice is to raise critical consciousness through reflection and discussion of the photos; thus, this process is essential to a photovoice project.

One common method used in photovoice projects to trigger discussion is to use the questions from the acronym *SHOWeD*, developed by Wang and Burris (1997). (See Appendix C, *Take 10 Worksheet*). For our project, we slightly modified the questions that correspond to the "*SHOWeD*" acronym (Appendix C, *Take 10 Worksheet*). For each photo being reviewed, we would ask the participant who photographed the photo to introduce it by responding to the first question in the list corresponding with "*S*". Then the photographer and each group participant take a turn answering the other questions corresponding to "*HOWeD*". When time was short we sometimes only asked the group to discuss an abbreviated "*SHO*" or "*SHOW*". This allowed us to move through the photos more quickly. The group can come back to the "*eD*" components later when discussing intervention and dissemination plans.

While one does not need to follow this particular discussion trigger format, it is essential to find ways to elicit discussion of the photos as this is what provides the first essential piece of data analysis of a photovoice project. The steps we followed were outlined in detail above in the Participatory Data Analysis section in the Study Overview (p. 15).

### **4) Writing Titles & Captions**

Although the saying goes *a picture speaks a thousand words*, it can say different things to different people. Thus, if the participant wants to convey a specific message related to what they see and why they took the photo, then they will need to provide a title and caption to accompany their photograph.



We developed the *Reflection Documentation Worksheet*, found in Appendix D, to facilitate this process. Often, this process required one-on-one attention of the facilitator with each participant. You will need to plan accordingly in your agenda if you only have one facilitator. You should also consider how much you help “edit” or prompt this process. If needed, you can be the scribe and have the participant tell you verbally what they would like to say. Then you may suggest they re-order for better flow, or correct minor grammatical errors with their permission, but it is crucial to allow the participants’ voices to emerge and to be reflected as much as possible.

### **5) Ethical Considerations**

As the facilitator, you should try to remain objective and limit your comments about the photos during the discussions. It helps to follow the discussion question found in the *SHOWeD* acronym (seen in the previous section), and not stray from these questions. You should also attempt to create a comfortable environment that reduces reactivity and response effects. You may need to practice demonstrating neutral affect to support their sharing, despite how you may feel about what participants are sharing.

### **6) Thematic Data Analysis**

In keeping with a CBPR approach, you can review the themes seen in the photos with the participants at every session when photos are discussed. You can document the participants’ answers to the following questions: *Have any themes emerged in the group’s photos yet? If so, how could we focus on these themes for our next assignment?* This free listing activity can be supplemented by pile sorting in an activity described in the next section using the *Theme Activity Worksheet* (Appendix D).

## Emergent Theme: Stuck

There is a sense of powerlessness among some residents. There is a feeling of being “stuck” with no way out. Poverty is real in our community and must be addressed. Some people are struggling due to lack of money as well as education and health insurance.



### My Community

*There is not a hand reaching out to me; do you not see me?*

~George

### Honest Living

*Yesterday, a seemingly homeless man asked me for money so that he could buy food.*

*I happily reached inside of my purse and passed him a granola bar.*

*He took it, thanked me, and threw it in the nearby garbage can.*

*My neighbor in this photo has never begged me for money.*

*He recycles cans from the neighborhood dumpsters.*

*It adds a whole new meaning to the term “Honest Living.”*

~ Tanjenique



## **Sessions 8: Celebration & Review of Photos**

### **Objectives**

The objectives of this session are to review the photos, titles, and captions to ensure accuracy, and approve the contents of the photovoice collection. Additionally, an objective of this session is to celebrate the accomplishments during the photovoice project.

### **Notes**

The photovoice project is coming to a close and it is time to celebrate the participants' accomplishments. As a way to celebrate you could display (digitally or hard copy) all the photos and their titles and captions for all to view as a group. The group may want to invite others to this celebration, such as family members.

It is wise at this point to review the photos with the participants one final time to make sure you have the correct photo matched with their correct title and caption. Participants may make any edits as necessary, and ensure that photos were not accidentally left out. When reviewing all of the photos as a group, it may be a useful exercise to ask them one final time to capture any themes they see and add this to the thematic data analysis. This can be done through a free listing exercise, or a pile sort. An example of the one we used, the *Theme Activity Worksheet*, is in Appendix D.

### **Example Supply List for Session # 8**

- Refreshments/Food for celebration
- Way to display all photos with titles and captions, for each participant to review and check for accuracy
- Copies of forms:
  - *Theme Activity Worksheet*

**Emergent Theme: Positive Personal Power**

We are resilient and hard working. There is a strong sense of self and pride among residents. As individuals we have positive self-image and agency to improve ourselves and our community.

**Sprout from a Seed to a Plant**

*This symbolizes community trying to come from hard times – sprouts from a seed to a plant. Everybody has problems in life. No one is perfect. We all fall down, but we get back up.*

**~Shamar**

**Unexpected Brilliances**

*Things are not always as hard as they seem. Sometimes it starts with a spark or just a simple idea.*

**~Brittney**



## Dissemination & Social Action

When working with the photovoice participants on developing their photos, titles, and captions, it is also important for them to consider their potential audiences.

One of the main goals when using photovoice is to give voice to those usually excluded from power and decision making roles, and to create avenues where those voices can be heard and potential social action can occur. Thus, many photovoice projects have opted to develop a dissemination and social action plan. This often includes an exhibit or display of photos with their titles and captions. It may also include a small booklet that is printed and distributed; sometimes the profits can go towards the social change actions decided by the photovoice participants. Other, more recent methods for dissemination include online avenues, such as websites and streaming videos. These are not only great ways to reach multiple audiences, but the free access format allows for greater dissemination to audiences who may not see a museum exhibit. For a good example of this type of format, see the You Tube video: *Snap Decisions: Photovoice project puts focus on environmental justice* (University of Michigan News Service, 2007).

When disseminating photos beyond the photovoice project participants, you will need to ensure privacy if participants wish to remain anonymous. They may choose to use only their first name, or a pseudonym. Despite efforts of confidentiality, there is still a chance that they may be recognized if they are in their photographs.

### Museum Exhibits

If displaying the photovoice project at a museum, it is ideal to have the photovoice participant visit the space in advance, and if possible, help decide how their photos will be displayed for the community.

Our photovoice study included a public museum exhibition. We arranged for optional sessions with both the adult and youth photovoice participants to visit the site of the exhibition. They engaged with the museum's curator to discuss lighting, display options, colors for mats, and supplemental voice recordings. They then randomly drew numbers to decide the order in which each participant, or artist, would have their work displayed in the gallery.

In our study, the photovoice exhibit took place at a university museum that was free and open to the public. The exhibit was on display for 3 months. It was critical that we worked with museum curators to learn more about the logistics of exhibiting artwork; we strongly encourage the development of collaborative agreements with exhibitors and curators when possible. We hosted a reception for the community to come and meet the artists during one of the first weeks the exhibit was open. We worked with our partner, Columbia Housing Authority, to ensure transportation for all participants to attend the museum exhibit reception event. The agenda for this reception can be found in Appendix F. While the museum hosted the reception and the research team helped to coordinate the refreshments and agenda, the participants themselves moderated and spoke with their own voices at the event.

### **Selecting Photos for Dissemination**

Although the photos selected for the photovoice project are determined by the participants themselves, there may be other layers of approval that must occur before public dissemination. This may come from your community partners. You will need to be aware of which community gatekeepers may require this of your project. Although it is a form of censorship, when working in communities often concessions need to be made. However, you may want to note the photos that were not approved and see if there are other photos that give voice to the same idea that could pass the approval of all involved.

### **Lessons Learned**

We hope this manual has been a helpful to guide you as a facilitator. Here are some final comments on lessons we learned as facilitators. Some challenges included transportation, which caused us to start the sessions late. Also, the session schedule was always full and had little room for time delays, so we began to add in buffers to allow for any unexpected delays. The uploading of participants' photos from the camera to their flash drives was a lengthy process prior to each session. More time should be built in to accommodate for this. The photo file management process became increasingly more complex as more photos were added and titles and captions were added. This process needs special attention so that it is organized and managed without losing information or searching for photos on different flash drives or hard drives. Finally, the process of writing titles and captions for the photos was a lengthy process, which often required one-on-one attention from the facilitator. Although we did not use a qualitative data analysis software (i.e., Nvivo), it could be a very helpful tool for managing the photo files and data analysis.

We are thankful we had multiple facilitators as well. For instance, we already had an established community partnership, which helped us gain entrée into the community and recruit participants. We had 3 facilitators for our project and at times up to 3 additional assistants; this was very helpful for individualized training on the cameras and the uploading process, and for breaking into small groups for discussions or title and caption writing. We also had funding for snacks and refreshments, digital cameras, memory cards for the cameras, flash drives for each participant, and camera cases to encourage them to keep the cameras safe. We had only 6 participants in the youth photovoice project, which was a manageable size, as youth often require more supervision. We had 12 participants for the adult photovoice project, which enabled us to break into small groups evenly and to have a small enough group for everyone to feel comfortable to share. All of our participants except one stayed for the entire photovoice project, yielding a 95% retention rate. This was an exceptionally high retention rate especially for a study that required over 30 hours of time from the participants. In addition, our meeting location was at a community center that had computer and projector capabilities in the meeting room, and a computer lab, which we were able to use when training the participants on uploading photos.

## Reflections on Photovoice Project

Finally, we'd like to leave you with some reflections on what participants and research facilitators have gained from being part of the "From Snapshot to Civic Action" photovoice project.

### Participant Perspective

*I enjoyed it because it gives you a voice to voice your opinions.* ~ **Keyona**

*I learned a lot about my neighborhood by being able to take pictures of it... I got a real insight of my neighborhood.* ~ **Debra**

*This helped me become more aware of things in my neighborhood. It gives you insight on all things around you, good and bad. I met some wonderful people and it was a great experience.* ~ **George**

*It gave me the opportunity to be an advocate. We got the chance to talk about some of the things that we wouldn't normally discuss with other people in our community. I got to take advantage of things that I normally would not have the opportunity to take advantage of.* ~ **Tanjenique**

*I met a lot of good people and I learned something from each and every one of them. I learned how to use a camera better. And thanks to the University of South Carolina for this opportunity.* ~ **Emma**

*It gives you an insight on all things around you, and whether it's good or bad, you can utilize those tools you learned from the class to change things around you. It gives you a better focus. If you have the opportunity, go make a change.* ~ **Floyd**

*I have learned that you have to look at things in a different way. You can't always look at it for what you see. A picture speaks a thousand words.* ~ **Brittney**

### Facilitator Perspective

*I got to build great relationships with people in the community. I thought I was going to learn a research technique. However, I learned that this is not a research technique, but action based, participatory research. You guys [photovoice participants] have been the experts.*

~ **Meredith Powers**

*I have learned a tremendous amount, but most importantly that there are people in this community who want to work together to improve on what you already have.*

~ **Darcy Freedman**

*It has been interesting learning about the community through your[photovoice participants] eyes. I am committed to learning about the community through you, so this is invaluable.*

~ **Ronald Pitner**



## Emergent Theme: Re-Resource Us

We need resources in the community, such as daycares, places for shopping, and libraries. Some of these resources used to be here, but they no longer exist. We need resources that are conveniently located in the community and that have good things for reasonable prices. A few resources are here such as parks and educational centers, but people don't know they are available. Better communication is needed to inform residents about community resources.

### We Need a Day Care Here

*No more daycare for Gonzales Gardens cause the owner pulled out. A big daycare sits in Gonzales Gardens. It's not being utilized. It just sits there. We need a new daycare here.*

~Debra



### Abandoned Building

*This building has been abandoned for several years. It is surrounded by new homes and apartments in our community. In the future, it could be used as a historical building for printing and other things. This could be a change for our community.*

~Catherine



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## **Appendix A: “Our Project” and “Getting Started”**

## Recruitment Flyer

### **University of South Carolina & Columbia Housing Authority Youth Photo Voice Project**

**Do you want to help improve your community?  
Are you interested in photography?  
Are you aged 18 years or older?**

**To participate you must:**

- Be a resident of the Columbia Housing Authority
- Be an adult
- Commit to attending 10 sessions (Tuesdays and Thursday from 4-6pm)
- Be willing to take pictures and take part in group discussions
- Share pictures with the public
- Complete a project interview
- Sign a letter of commitment

*The 10-session project will take place at the Tillis Center. For more information contact Donna Gilbert at 376-6161 or Ronald Pitner at 777-6797.*

**Applications accepted on a rolling basis.  
Only 10 people will be selected to take part.**



## Application for Photovoice Project (Adult)

University of South Carolina & Columbia Housing Authority Photovoice Project

Project Title: From Snapshot to Civic Action  
 Project Directors: Darcy Freedman, Ph.D. & Ronald Pitner, Ph.D.  
 University of South Carolina  
 Coordinator: Donna Gilbert  
 Columbia Housing Authority

**What?** Help improve your community. Learn about photography. Take pictures of your community. Engage in conversations about your community with others. Display your artwork at a museum. Take trip to McKissick Museum. Share your insights with others.

### Benefits:

- Learn new photography skills.
- Meet with other residents in the community.
- Identify the strengths and concerns of your community.
- Help others learn about your community.
- Display your artwork at a museum.
- Make new friends.

### Commitment:

- Complete a photovoice project application and, if invited, interview.
- Attend 10 photovoice sessions (2 hours/session).
- Participate in photovoice exhibit at the USC McKissick Museum (Jan. 18, 2011).
- Give us feedback about the project.
- Be responsible for maintaining a digital camera.

**Applications accepted on a rolling basis.** Applications must be given to the Columbia Housing Authority, Resident Program Department, attention, Faye Daniel at (number) or Donna Gilbert, (number)

**When and Where will the project take place?** The project will likely take place on Tuesdays and Thursdays (4 to 6 pm) unless other days/times are preferred by the majority of participants. Most sessions will take place at the Tillis Center. One will take place at the McKissick Museum at the University of South Carolina.

Should I apply? If you are...

- An adult (18 years or older) and provide consent to participate
- A resident of the Columbia Housing Authority
- Eager to share ideas about how to make your community better
- Interested in learning how to use a digital camera and/or want to improve your photography skills
- Enjoy working in groups/collaboratively
- Willing to devote time over the summer to the project

Thanks for your time and help!

This project is a collaboration between the College of Social Work at the University of South Carolina and the Columbia Housing Authority and is funded by the Kresge Foundation and the USC Arts and Humanities Grants Program. The project is directed by Drs. Darcy Freedman and Ronald Pitner.

## Application for Photovoice Project (Adult)

University of South Carolina & Columbia Housing Authority Photovoice Project

Project Title: From Snapshot to Civic Action  
Project Directors: Darcy Freedman, Ph.D. & Ronald Pitner, Ph.D.  
University of South Carolina  
Coordinator: Donna Gilbert  
Columbia Housing Authority

### Please Print

Name \_\_\_\_\_ Date of Birth \_\_\_\_\_

Phone \_\_\_\_\_ Cell \_\_\_\_\_ Email \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ Zip \_\_\_\_\_

Please tell us a little about yourself: You may use the back of this paper if needed.

Why are you interested in the Photovoice Project?

We are trying to find the best possible dates for the 8 Photovoice sessions, please indicate your preference for days of the week and times.

Times: ☐ 4:00PM to 7:00PM  
☐ Other: \_\_\_\_\_ (please indicate)

Days: ☐ Monday  
☐ Tuesday  
☐ Wednesday  
☐ Thursday  
☐ Friday

## Applicant Interview Questions

### Supplies:

- a. Assent (with watermark)
- b. Consent (with watermark)
- c. Photovoice fact sheet
- d. Completed applications
- e. Blank applications

### Process/Questions:

1. Review fact sheet.
2. Interview questions:
  - a. Why are you interested in the Photovoice Project?
  - b. If you took one picture to represent your neighborhood/community, what would it be and why?
  - c. How much experience do you have with cameras/photography?
  - d. What do you hope to gain from the Photovoice Project?
  - e. Do you feel comfortable talking in small groups?
  - f. Do you have any worries or concerns related to the Photovoice Project?
    - i. Transportation?
    - ii. Time commitment?
3. Review Next Steps:
  - a. Decisions made by (date) – will call to confirm and send follow-up letter
  - b. Date of first meeting – please note lunch will be served (indicate preference of sandwich type, or dietary restrictions)
  - c. Pass out blank consent and assent forms – must be completed prior to first meeting in order to participate

## Adult Consent Form

University of South Carolina & Columbia Housing Authority Photovoice Project

Project Title: From Snapshot to Civic Action  
 Project Directors: Darcy Freedman, Ph.D. & Ronald Pitner, Ph.D.  
 University of South Carolina  
 Coordinator: Donna Gilbert  
 Columbia Housing Authority

You are invited to take part in a research project conducted by Drs. Darcy Freedman and Ronald Pitner, faculty at the University of South Carolina College of Social Work. In this research project, you and other participants will take pictures and meet with other community members to discuss strengths and concerns of your community. This type of project is known as a photovoice project. This is a chance for you to teach others about your life.

This project will also provide participants the opportunity to recognize the importance of their voices and opinions, in addition to bringing greater community awareness to their experiences and needs through their photographs. You are invited to be a part of this project on a voluntary basis only. The following are some answers to general questions about the project and roles of the participants.

- **What is my role?** You will initially attend a photography training session to learn about taking photographs for this project. You will be given a digital camera and asked to take photographs of your neighborhood that reflect both community strengths and community concerns. You will select photographs that you would like to share, and attend a series of group discussions with other community members (seven sessions over seven weeks' time) and/or individual interviews to talk about your photographs and why you chose to take the pictures, as well as photographs taken by others in the group. The discussion sessions and/or interviews will last approximately 2 hours apiece. As part of the project, some discussion sessions will be audio or video taped and notes will be taken. You may also be asked to share your photos with the community at two public exhibits.
- **What is the purpose of the photographs?** The photographs are taken as part of a project to identify strengths and concerns of each neighborhood community. The photographs will be used to educate others about the issues that you feel limit as well as support your ability to live in a healthy neighborhood.
- **How will my photographs be used?** Your photographs will be used to prompt discussion about your community in the group sessions and/or interviews. Some photographs may be included in public exhibits, presentations, or publications. You need only share and photograph what you consider appropriate and comfortable. All of the photos that you take as a part of the photovoice project are yours. You have full ownership of the photos and have the right to decide which ones will be used for public display. With your permission, some of your photographs will be used for this project.

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- **How will my name or identifying information be used?** Your name will be used during group discussions; however, names and identifying information will not be revealed with photographs and narratives included in exhibits, presentations or publications unless you request the use of your first name or pseudonym. It is good to remember that despite efforts of confidentiality, there is always the chance that somebody may recognize you in the photographs.
- **How long will the project last?** The project will last approximately five weeks.
- **What are the benefits and risks of participating in this project?** You will receive a copy of your photographs and may meet others for social support. You will be able to tell your own stories related to your photographs, express your feelings and opinions and ultimately promote community change. The main risk is the risk that someone will recognize you in the photographs.
- **Will I be paid for participating in this project?** You will not be paid for participating in this project. However, if you complete the project, you will be allowed to keep the digital camera loaned to you to use during this project. If you decide to stop participating in the project or if you miss two or more Photovoice sessions, you will be removed from the project and required to return the camera to the project staff within one week of the second missed session. If the camera is not returned during this timeframe, you will be required to reimburse the project for the full cost of the camera (\$115.00).
- **How will the information be stored?** Information collected during the meetings and interviews will be stored on password-protected computers, and in files designated for this project. Access will be limited to the researchers. All data stored in computers will have password protection and all paper files will be secured in a locked storage file.
- **What if I change my mind and do not want to share photographs or participate in group discussion?** If at a later date, you do not wish to share your photographs with others or participate in discussions, you may contact Dr. Darcy Freedman (number), Dr. Ronald Pitner (number), or Donna Gilbert (number) Photographs and all accompanying information will immediately be removed from the project data. You do not have to give any reason for withdrawing. If you wish to participate in the project and do not want your photographs or stories used for research, you may do so. You may also withdraw from the project at any time and there will be **no** negative consequences. If you withdraw, you will be asked to return your digital camera.
- **Has this project been approved by an Institutional Review Board?** Yes, this study has been approved by the Institutional Review Board of the University of South Carolina. This is a committee that oversees research projects to ensure that the rights of participants are protected. If you have any questions about your rights as a research participant, you may contact (name) Director of the office of Research Compliance, University of South Carolina, (number).
- **Who is directing this project?** The project directors are Drs. Darcy Freedman and Ronald Pitner, both at the University of South Carolina. Donna Gilbert, Columbia Housing Authority, is a coordinator for this project.

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- **What if I have additional questions about the project or my participation?** If you have any additional questions about this project, feel free to contact Dr. Darcy Freedman (number) Dr. Ronald Pitner (number), or Donna Gilbert (number).
- **How do I provide consent for my participation?** If you are interested in participating in this project, please read the following agreement statement carefully, sign, date and return this form. You will receive a copy of the form should you have any questions or concerns at a later date.

\*\*\*\*\*

**Agreement Statement:** By signing this consent form, I agree to participate in the study. I also understand and agree that, unless otherwise notified in writing, I am giving the University of South Carolina and the Columbia Housing Authority unlimited permission to copyright and use my photograph(s), interview(s) and accompanying narrative(s) for public exhibits, presentations, publications and/or other educational purposes.

\_\_\_\_\_ (initial) I will return the digital camera to project staff if I miss two or more Photovoice sessions.

By signing this form, you agree to fully participate in the Photovoice Project by doing the following activities:

- Attend 7 Photovoice sessions (Dates: 9/9, 9/16, 9/23, 9/30, 10/7, 10/14, & 10/21).
- Stay for the full session duration (Time: Thursdays 1:00pm -4:00pm).
- Arrive on time to each session.
- Take full responsibility for maintaining and protecting a digital camera.
- Take pictures of your community.
- Discuss your pictures with others in the group.
- Have your thoughts tape recorded for the project.
- Complete evaluation forms throughout the project.
- Share your photos with the community at two public exhibits.
- Follow project rules and guidelines.

Remember, your participation is completely voluntary. Signing this paper means that you have read this and that you want to be in the research project. This is your decision! It is OK if you don't sign the paper or if you change your mind later.

Print Name of Participant: \_\_\_\_\_

Signature of Participant: \_\_\_\_\_ Date: \_\_\_\_\_

Witness: \_\_\_\_\_ Date: \_\_\_\_\_

### Thanks for your time and help!

This project is a collaboration between the College of Social Work at the University of South Carolina and the Columbia Housing Authority and is funded by the Kresge Foundation and the USC Arts and Humanities Grants Program. The project is directed by Drs. Darcy Freedman and Ronald Pitner.

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## Youth Assent Form

University of South Carolina & Columbia Housing Authority Photovoice Project

Project Title: From Snapshot to Civic Action  
Project Directors: Darcy Freedman, Ph.D. & Ronald Pitner, Ph.D.  
University of South Carolina  
Coordinator: Donna Gilbert  
Columbia Housing Authority

You are invited to take part in a research project conducted by Drs. Darcy Freedman and Ronald Pitner, faculty at the University of South Carolina College of Social Work. In this research project, you and other participants will take pictures and tell stories about strengths and concerns of your community. This is a chance for you to teach others about your life.

If you decide to be part of the research project, you will be asked to:

- Take part in a training and learn about taking photographs.
- Take pictures of things that are important to you in your life and community.
- Meet with other participants ten times to discuss each other's photographs. As part of the project, some discussion sessions will be audio or video taped and notes will be taken. You may also be asked to participate in an interview.

If you agree to participate, you will be given a digital camera for taking pictures during the project. You will get to keep the digital camera if you participate fully in the photovoice project. If you miss two or more Photovoice sessions, you will be removed from the project and required to return the camera to the project staff within one week of the second missed session. If the camera is not returned during this timeframe, you will be required to reimburse the project for the full cost of the camera (\$115.00).

\_\_\_\_\_ (initial) I will return the digital camera to project staff if I miss two or more photovoice sessions.

All of the photos that you take as a part of the photovoice project are yours. You have full ownership of the photos and have the right to decide which ones will be used for public display. With your permission, some of your photographs will be used for this project. Your name will never be used other than during discussions unless you wish to use your first name or a pseudo-name. At any time, you may ask us not use any specific photograph(s) or story. If you wish to participate in the project and do not want your photographs or stories used for research, you may do so. You may also withdraw from the project at any time and there will be **no** negative consequences. If you withdraw, you will be asked to return your digital camera.

(page 1 of 2)

If you have any questions about the project, you or your parent may contact the following people: Darcy Freedman (number), Ronald Pitner (number), or Donna Gilbert (number).

By signing this form, you agree to fully participate in the Youth Photovoice Project by doing the following activities:

- Attend 10 photovoice sessions (June 15, 17, 22, 24 and July 6, 8, 13, 15, 20, 22).
- Stay for the full session duration (4pm to 6pm).
- Arrive on time to each session.
- Take full responsibility for maintaining and protecting a digital camera.
- Take pictures of your community.
- Discuss your pictures with others in the group.
- Have your thoughts tape recorded for the project.
- Complete evaluation forms throughout the project.
- Share your photos with the community at two public exhibits.
- Follow project rules and guidelines.

Remember, your participation is completely voluntary. Signing this paper means that you have read this and that you want to be in the research project. This is your decision! It is OK if you don't sign the paper or if you change your mind later.

Print Name of Participant: \_\_\_\_\_

Date of Birth: \_\_\_\_\_

Signature of Participant: \_\_\_\_\_ Date: \_\_\_\_\_

Witness: \_\_\_\_\_ Date: \_\_\_\_\_

### **Thanks for your time and help!**

This project is a collaboration between the College of Social Work at the University of South Carolina and the Columbia Housing Authority and is funded by the Kresge Foundation and the USC Arts and Humanities Grants Program. The project is directed by Drs. Darcy Freedman and Ronald Pitner.

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## Parent/Guardian Consent Form for Youth Participants

University of South Carolina & Columbia Housing Authority Photovoice Project

Project Title: From Snapshot to Civic Action  
Project Directors: Darcy Freedman, Ph.D. & Ronald Pitner, Ph.D.  
University of South Carolina  
Coordinator: Donna Gilbert  
Columbia Housing Authority

Your child has been invited to take part in a research project conducted by Drs. Darcy Freedman and Ronald Pitner, faculty at the University of South Carolina College of Social Work. In this research project, your child will take pictures and meet with other youth participants to discuss strengths and concerns of their community. This type of project is known as a photovoice project. This is a chance for your child to teach others about his/her life.

This project will also provide the youth participants the opportunity to recognize the importance of their voices and opinions, in addition to bringing greater community awareness to their experiences and needs through their photographs. Your child was asked to be a part of this project on a voluntary basis only.

The following are some answers to general questions about the project and roles of the participants.

- What is my child's role? Your child will initially attend a photography training to learn about taking photograph for this project. Then he/she will be given a digital camera and be asked to take photographs of his/her neighborhood that reflect both community strengths and community concerns. He/she will select photographs that he/she would like to share, and attend a series of group discussions with other community members (10 sessions over five weeks' time) and/or individual interviews to talk about his/her photographs and why he/she chose to take the pictures, as well as photographs taken by others in the group. The discussion sessions and/or interviews will last approximately 2 hours each. As part of the project, some discussion sessions will be audio or video taped and notes will be taken. He/she may also be asked to share your photos with the community at two public exhibits.
- What is the purpose of the photographs? The photographs are taken as part of a project to identify strengths and concerns of each neighborhood community. The photographs will be used to educate others about the issues that youth feel limit as well as support their ability to grow up in a healthy neighborhood.
- How will my child's photographs be used? Your child's photographs will be used to prompt discussion about his/her community in the group sessions and/or interviews. Some photographs may be included in public exhibits, presentations, or publications. He/She need only share and graph what he/she considers appropriate and comfortable. All of the photos that your child takes as a part of the photovoice project are his/hers. He/She has full ownership of the photos and has the right to decide which ones will be used for public display. With his/her permission, some of his/her photographs will be used for this project.

(page 1 of 3)

- How will my child's name or identifying information be used? Your child's name will be used during group discussions; however, names and identifying information will not be revealed with photographs and narratives included in exhibits, presentations or publications unless you request the use of their first names or pseudonym. It is good to remember that despite efforts of confidentiality, there is always the chance that somebody may recognize them in the photographs.
- How long will the project last? The project will last approximately five weeks.
- What are the benefits and risks of participating in this project? Your child will receive a copy of their photographs and may meet others for social support. Your child will be able to tell their own stories related to their photographs, express their feelings and opinions and ultimately promote community change. The main risk is the risk that someone will recognize your child in the photographs.
- Will my child be paid for participating in this project? Your child will not be paid for participating in this project. However, if your child completes the project, he/she will be allowed to keep the digital camera loaned to him/her to use during this project. If he/she decides to stop participating in the project or if he/she misses two or more photovoice sessions, he/she will be removed from the project and required to return the camera to the project staff within one week of the second missed session. If the camera is not returned during this timeframe, he/she will be required to reimburse the project for the full cost of the camera (\$115.00).
- How will the information be stored? Information collected during the meetings and interviews will be stored on password-protected computers, and in files designated for this project. Access will be limited to the researchers. All data stored in computers will have password protection and all paper files will be secured in a locked storage file.
- What if my child (or I) change our minds and do not want to share photographs or participate in group discussion? If at a later date, children or their parents/guardians do not wish to share their photographs with others or participate in discussions, they may contact Dr. Darcy Freedman (number), Dr. Ronald Pitner (number), or Donna Gilbert (number). Photographs and all accompanying information will immediately be removed from the project data. Children or their parents/guardians do not have to give any reason for withdrawing. Should your child wish to continue to participate but not have their photographs or stories included in the project, they may do so. There are no negative consequences for withdrawing from the project.
- Has this project been approved by an Institutional Review Board? This study has been approved by the Institutional Review Board of the University of South Carolina. This is a committee that oversees research projects to ensure that the rights of participants are protected. If you have any questions about your rights as a research participant, you may contact (name) Director of the office of Research Compliance, University of South Carolina, (number).
- Who is directing this project? The project directors are Drs. Darcy Freedman and Ronald Pitner, both at the University of South Carolina. Donna Gilbert, Columbia Housing Authority, is a coordinator for this project.

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- What if I have additional questions about the project or my child's participation? If you have any additional questions about this project, feel free to contact Dr. Darcy Freedman (number), Dr. Ronald Pitner (number), or Donna Gilbert (number)
- How do I provide consent for my child's participation? If you are interested in your child participating in this project, please read the following agreement statement carefully, sign, date and return this form. You will receive a copy of the form should you have any questions or concerns at a later date.

Please note: If we observe or become aware of child abuse or neglect we are obligated to report this to child protection authorities.

\*\*\*\*\*

Agreement Statement: By signing this consent form, I agree to participate in the study. I also understand and agree that, unless otherwise notified in writing, I am giving the University of South Carolina and the Columbia Housing Authority unlimited permission to copyright and use my photograph(s), interview(s) and accompanying narrative(s) for public exhibits, presentations, publications and/or other educational purposes.

\_\_\_\_\_ (initial) My child will return the digital camera to project staff if he/she misses two or more Photovoice sessions.

My child's full participation in the Youth Photovoice Project will include the following activities:

- Attend 10 photovoice sessions (June 15, 17, 22, 24, 29 and July 6, 8, 13, 15, 20).
- Stay for the full session duration (4pm to 6pm).
- Arrive on time to each session.
- Take full responsibility for maintaining and protecting a digital camera.
- Take pictures of your community.
- Discuss your pictures with others in the group.
- Have your thoughts tape recorded for the project.
- Complete evaluation forms throughout the project.
- Share your photos with the community at two public exhibits.
- Follow project rules and guidelines.

Remember, your child's participation is completely voluntary. Signing this paper means that you have read this and that you want your child to be in the research project. This is your decision! It is OK if you don't sign the paper or if you change your mind later.

Print Child's Name: \_\_\_\_\_ Date of Birth: \_\_\_\_\_

Print Parent/Guardian's Name: \_\_\_\_\_ Date: \_\_\_\_\_

Parent/Guardian's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

*Parent/Guardian signature is required if the participant is under 18 years of age*

Thanks for your time and help!

This project is a collaboration between the College of Social Work at the University of South Carolina and the Columbia Housing Authority and is funded by the Kresge Foundation and the USC Arts and Humanities Grants Program.  
The project is directed by Drs. Darcy Freedman and Ronald Pitner.

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## Participant Acceptance Letter



# Congratulations!

Dear (Name),

Congratulations, you have been selected to participate in the Snapshot to Civic Action Photovoice Project in the XXX community. Our first meeting is (Date) at (Time) at (Location).

Please be there on time and bring the consent form signed. At each of our meetings at (Location) we will provide snacks. We look forward to working with you.

**Dates:**

**Time:**

**Location:**

Please let us know if you need help arranging transportation.

Please call if you will not be able to make it to any of our meetings (phone number).

Sincerely,

USC Photovoice Project Research Team

Darcy A. Freedman, PhD, MPH

Ronald Pitner, PhD, MSW

Meredith C. F. Powers, MSW



## **Appendix B: “Session 1”**

## Example Agenda for Session #1

| Time      | Minutes Allotted | Task  | Facilitator Name   |
|-----------|------------------|---|--|
| 3:00-3:15 | 15               | Welcome and Introductions Icebreaker  |  |
|           | 30               | Review Details of the Project <ul style="list-style-type: none"> <li>What is photovoice? How has photovoice been used in other projects? What is the role of a participant?</li> <li>Estimated Timeline &amp; General Schedule</li> </ul>                                   | Guest speakers from another PV project                         |
|           | 5                | Break   |  |
|           | 35               | Establish Contract for Group Norms  |  |
|           | 30               | Photography: Power, Ethics and Legal Issues <ul style="list-style-type: none"> <li>Ethics and Safety Guidelines handout</li> <li>Photography Power, Ethics &amp; Legal Issues</li> <li>Agreement to Ethics commitment form</li> <li>Copies of photo release form</li> </ul> |  |
|           | 45               | Photography 101 Training <ul style="list-style-type: none"> <li>Photography 101 Handout</li> <li>Seeing Like a Photographer</li> </ul>  | Guest speaker (if possible invite a professional photographer) |
|           | 10               | Assignment for next week: <ul style="list-style-type: none"> <li>Think about what you would take photos of in your community</li> </ul>   |  |
|           | 10               | Questions & Answers;<br>Post- Session Participant Feedback sheet  |  |

## Estimated Timeline

| Sun       | Mon | Tues | Wed | Thurs                          | Fri | Sat |
|-----------|-----|------|-----|--------------------------------|-----|-----|
| September |     |      |     | 9/9 PV<br>session 1            |     |     |
|           |     |      |     | 9/16 PV<br>session 2<br>1-4pm  |     |     |
|           |     |      |     | 9/23 PV<br>session 3<br>1-4pm  |     |     |
| October   |     |      |     | 9/30 PV<br>session 4<br>1-4pm  |     |     |
|           |     |      |     | 10/7 PV<br>session 5<br>1-4pm  |     |     |
|           |     |      |     | 10/14 PV<br>session 6<br>1-4pm |     |     |
|           |     |      |     | 10/21 PV<br>session 7<br>1-4pm |     |     |
|           |     |      |     | 10/28 PV<br>session 8<br>1-4pm |     |     |

## “From Snapshot to Civic Action” General Schedule of Sessions Adult Photovoice Project Fall 2010

- All sessions except for one (9/23) will be held at the Tillis center and a room with a projector will be needed
- Transportation to the Tillis Center has been requested by some of the adults for every session
- Transportation to the USC McKissick Museum is requested on 9/23

| Date           | Session | Topic  |
|----------------|---------|--|
| Thursday 9/9   | 1:      | Welcome, Introductions, Review of voice project, Ground Rules, Photography Ethics & Guidelines |
| Thursday 9/16  | 2:      | Photography 101 and Camera 101, receive camera and practice                                    |
| Thursday 9/23  | 3:      | USC McKissick Museum Visit   |
| Thursday 9/30  | 4:      | Photo Sharing & Reflection   |
| Thursday 10/7  | 5:      | Photo Sharing & Reflection   |
| Thursday 10/14 | 6:      | Photo Sharing & Reflection, begin writing titles and captions                                  |
| Thursday 10/21 | 7:      | Photo Sharing & Reflection, begin writing titles and captions                                  |
| Thursday 10/28 | 8:      | Finalize storytelling, recordings, debriefing, evaluation & Celebration                        |

## “From Snapshot to Civic Action” Community Photovoice Project

### Developing a Contract for Group Norms Activity

#### Expectations for Photovoice Sessions

If your photovoice participant group is literate, this may be a good activity to use. If literacy levels are low, consider doing this as a group and you, the facilitator, write for all to see.

Distribute one note card per participant.

Tell them the following directions. Allow approximately three minutes for them to write.

- Write these words on note card:
  - “hopes” on one side
  - “fears” on the other side
- On the side that has “hopes,” have participants write a response to the following question:
  - *What are your hopes for what would have to happen to make the Photovoice sessions a terrific experience?*
- On the side that has “fears,” have participants write a response to the following question:
  - *What are your fears of what could happen that would make the Photovoice sessions a terrible experience?*
- Do not write your name on note cards

Then, collect and redistribute cards to each person. Don’t worry if they get their own card.

Have them go around in the circle to read the “hopes” listed on card. (Write them on flipchart paper). Go around in the circle to read the “fears” listed on card. (Write them on flipchart paper)

Examples:

- What are your *hopes* for what would have to happen to make the photovoice sessions a terrific experience?
  - *e.g., people will openly share their thoughts about the photos*
- What are your *fears* of what could happen that would make the photovoice sessions a terrible experience?
  - *e.g., I will be misunderstood*

#### Developing Ground Rules

- State that the Goals for Ground Rules are:
  - To build on the terrifics
  - To avoid the terribles

Possible Ground Rules to discuss:

- Confidentiality – what is said here stays here
- Punctuality – please be on time
- Attendance – attend all meetings
  - Notify facilitators if you are unable to attend
- Respect
- No disruptive side-bar chatting
- One person talking at a time
- Use respectful language
- Listen respectfully to other's opinions
- Be respectful of differences in opinion
- Cell phones on silence! (Use only if it's an emergency.)
- No texting
- The only stupid question is the one that isn't asked.
- Disputes can be worked out.
- Talk directly to others, not about them when they aren't present
- Others? (Write "other" ground rules on flipchart paper)

## “From Snapshot to Civic Action” Community Photovoice Project

### Ethics and Safety Guidelines Handout

- Voluntary Participation
  - In what way can I show respect for a person’s decision to be photographed?
  - How do I get consent to take their picture?
- Do No Harm
  - What is my purpose for taking this photo?
  - Am I creating and using photos in a manner that will do no harm to persons appearing in the photos?
- Fairness/Justice
  - Am I using photos in a way that fairly represents the real situation, subject identity, or physical location of the image?
  - Am I respectful of the people, places, and things that I am photographing?

#### Image Ethics

According to Wang and Redwood-Jones (2001) there are four distinct but important areas of privacy that must be taken into consideration when participants take photographs during their photovoice experience:

- Intrusion into One’s Private Space
- Disclosure of Embarrassing Facts about Individuals
- Being Placed in False Light by Images
- Protection Against the Use of a Person’s Likeness for Commercial Benefit

#### Photographer Safety

~ Maintaining your personal safety is of highest priority.

~ No photo is worth personal danger.

- Wear name badge
- Be aware of your surroundings
- Buddy system
- Don’t do anything you wouldn’t usually do
- Don’t go anywhere you wouldn’t usually go
- What if you are robbed or mugged?
  - Stay calm
  - Do not resist
  - If they are after your camera, give it up!

## “From Snapshot to Civic Action” Community Photovoice Project

### **Photography Power, Ethics & Legal Issues Activity**

This worksheet can be used to generate individual reflection and group discussion when teaching about Photography Power, Ethics & Legal Issues.

Scenario 1: Frank is in his home, eating supper. He happens to look out his window, and sees someone on the sidewalk near his house. The person keeps looking up and down the street nervously. He seems to be looking at Frank’s house. Finally this person pulls out a camera, takes a picture of the house, and runs away.

- What seems to be happening here?
- What is going wrong?
- What could be done differently?

Scenario 2: Judy has to work an early morning shift. She didn’t sleep well, and hasn’t had her coffee yet. She is tired and cranky, having just dragged herself out of bed. She is standing at the bus shelter waiting for her bus. Someone across the street is watching her. This person all of a sudden pulls out a camera and takes her picture.

- What seems to be happening here?
- What is going wrong?
- What could be done differently?



## Fact Sheet and Photo Release Form

University of South Carolina & Columbia Housing Authority Photovoice Project

Project Title: From Snapshot to Civic Action  
 Project Directors: Darcy Freedman, Ph.D. & Ronald Pitner, Ph.D.  
 University of South Carolina  
 Coordinator: Donna Gilbert  
 Columbia Housing Authority

*\*Form to be completed anytime photographer takes a picture of a person's face.\**

### What am I being asked to do?

I am asking that you give me your permission to take your picture.

### Why are you taking these photographs?

I am taking pictures for the XXX Community Photovoice project, called "From Snapshot to Civic Action". This photovoice project is being conducted to better understand community strengths and challenges in the XXX community. To reach this goal, community members like myself will be equipped with cameras and asked to go into their community and photograph people, places and things that represent their community. The photographs taken will be used for the purpose of triggering discussion amongst others participating in the project, and to illustrate important ideas. The pictures may also be used in publications and presentations about the project. The names of people who appear in the pictures will not be used or disclosed; however, someone who sees the publications or presentations may recognize the images of people in the pictures. At the conclusion of the project, the photos will belong to me as the photographer.

### Who are the people running this project? How can I call them?

This project is being run by the University of South Carolina.

- \* The co-principal investigator is Dr. Darcy Freedman. She can be reached at (number)
- \* The co-investigator is Dr. Ronald Pitner. He can be reached at (number)
- \* The student investigator is Meredith Powers. She can be reached at (number)

### How will you use my picture?

After I have taken a certain number of pictures, I will bring them to a photo-discussion session. At this session I will meet with participants and we will discuss our pictures. There is also the chance that some of the photographs will be included in presentations about XXX Community Photovoice project.

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**Will people know that I had my picture taken for your project?**

To ensure “confidentiality”, your name or any identifying information will *never* be mentioned during the discussions we have about our photos. Also, your name will not be revealed if your picture was included in any presentations or displays. Still, there is always the chance that somebody may recognize you. All photographs and information will be maintained in a confidential manner. Data will be stored in computers that are password protected and all data will be secured in a locked storage file.

**What will I get out of having my picture taken for your project?**

You will have a chance to help the development of the XXX Community Photovoice project, a project that is aimed at improving the XXX Community through identifying strengths and concerns, raising awareness about the concerns and building on the strengths to improve our community.

**Do I have to allow you to take my picture? Can I withdraw my consent to use my picture if I wish?**

You *do not* have to have your picture taken. Further, if you decide at a later date that you do not want your picture discussed or displayed anywhere, you may contact any of the research investigators whose names and phone numbers are listed above and your picture(s) will be removed immediately from the collection. You do not have to give any reasons for withdrawing your consent. Remember, your willingness to be photographed is completely voluntary and you may decline at any time.

**What if I have any questions about the project or my participation?**

If you ever have any questions about this study, please feel free to contact Darcy Freedman at (number).

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\*\*\*\*\*

If you are willing to give your consent to having your (and/or your child's) picture taken, please fill out the following information, sign the bottom of the form, and return it to me. You may keep a copy of the form for yourself, in case you have any questions or concerns at a later date.

*\*If photographee is under 18 years of age, then the parent or guardian must sign below.*

### Consent

Having read the above information, I \_\_\_\_\_ (printed name), give permission to have my (and/or my child's) photograph taken for purposes of this project. I give \_\_\_\_\_ unlimited permission to copyright and use the photographs that may include me (and/or my child) in presentations about this project, as well as in publications. I have been told that I/my child will not be identified by name or by other background information. I waive any right that I (and/or my child) may have to inspect or approve the publication or use of the pictures.

If your photo is selected for the photo exhibit on January 18<sup>th</sup> at McKissick Museum at the University of South Carolina, we would like to provide you with a copy. Would you like a copy of the photo sent to you? \_\_\_\_\_ Yes \_\_\_\_\_ No

Would you like this sent to you by [ ] email or [ ] regular mail? (check one)

If you provide your address, we will send you an invitation to the photo exhibition.

**Please print your name and address (street number, street name, city, and zip code):**

\_\_\_\_\_  
\_\_\_\_\_

**Email Address:** \_\_\_\_\_

"Photographee/Subject" Name \_\_\_\_\_

"Photographee/Subject" Signature \_\_\_\_\_ Date \_\_\_\_\_

\*If Minors:

Parent/Guardian of "Photographee/Subject" Name \_\_\_\_\_

Parent/Guardian of "Photographee/Subject" Signature \_\_\_\_\_

"Photographer" Name \_\_\_\_\_

"Photographer" Signature \_\_\_\_\_ Date \_\_\_\_\_

~ For Photographer Use ~

Photo Title: \_\_\_\_\_

Description of picture: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Uploaded: \_\_\_ yes, date: \_\_\_\_\_

Sent to subject: \_\_\_ yes, date: \_\_\_\_\_

**Thanks for your time and help!**

This project is a collaboration between the College of Social Work at the University of South Carolina and the Columbia Housing Authority and is funded by the Kresge Foundation and the USC Arts and Humanities Grants Program. The project is directed by Drs. Darcy Freedman and Ronald Pitner.

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## “From Snapshot to Civic Action” Community Photovoice Project

### Photovoice Ethics Agreement Form

**Participant’s Name:** \_\_\_\_\_

**In this Photovoice project, you and other participants will take pictures and share stories about the strengths and concerns of the XXX Community in Columbia, SC. This is a chance to teach others about your life and your community.**

**By signing this ethics agreement form you also agree to follow the ethics of photovoice, which have been taught to you by the USC Research Team for the XXX Community Photovoice Project. Please read the following statements and sign your initials next to each statement to confirm that you have read and understand each ethic of Photovoice.**

- \_\_\_\_\_ **I will not intrude into an individual’s personal space both publicly and privately.**
- \_\_\_\_\_ **I will not disclose embarrassing facts about individuals unless they have given me permission to do so.**
- \_\_\_\_\_ **I will not place individuals in false light with my photographs.**
- \_\_\_\_\_ **I will respect the confidentiality of the stories that were discussed during the Photovoice reflection sessions.**
- \_\_\_\_\_ **I will obtain the signature of all individuals represented in my photographs.**
- \_\_\_\_\_ **I will not reveal the name(s) of any subject(s) in my photographs, and will not use them when discussing or writing about my photographs.**

**Signing this ethics agreement form means that you have read, understand and respect the ethics and privacy concerns involved in a photovoice project. If you fail to follow these principles you may be asked to leave the project.**

\_\_\_\_\_  
**Print Your Name Here**

\_\_\_\_\_  
**Date of Birth**

\_\_\_\_\_  
**Sign Your Name Here**

\_\_\_\_\_  
**Today’s Date**

This project is a collaboration between the College of Social Work at the University of South Carolina and the Columbia Housing Authority and is funded by the Kresge Foundation and the USC Arts and Humanities Grants Program. The project is directed by Drs. Darcy Freedman and Ronald Pitner.

## “From Snapshot to Civic Action” Community Photovoice Project

### Photography 101 Handout

**Light** ~ Pay careful attention to the light conditions in your photograph

- When trying to avoid harsh shadows, shoot photographs of people in covered shade so the light is more even across your subject(s).
- Try to place the sun at your back when you are shooting your photographs. This will help you avoid backlit subjects with shadowy faces.

**Shooting** ~ When shooting a photograph, hold the camera steady and release the shutter carefully

- Hold the camera with both hands, with elbows against your body and feet spread apart. This helps to avoid camera shake or vibration which leads to unsharp pictures.

**Subject** ~ Have a strong center of interest in your photograph

- Get as close as you can with your camera to include only what is needed in the frame. Photographs often have extra things in the frame that distract from the center of care.

**Framing** ~ Pay attention to the background in your photo

- Watch for clutter or for an object like a telephone pole that might appear to be growing out of the subject's head on the final picture.
- Are there elements in your photograph's background that are important for telling the story you want to tell?

**Composition** ~ Composition is the placement of elements (people, objects, environment) in a photograph within the restriction of the frame of the photograph

- Pay attention to how you arrange the people, objects, and environment in your photograph

**Tips:**

- Experiment with different lighting. Remember that the flash will not reach very far at night. Be sure to limit night shots to objects that are within arm's length. You may need to use the flash even on a sunny day outdoors.
- Keep the sun behind the photographer when outdoors.
- Keep your finger away from the lens and flash

## “From Snapshot to Civic Action” Community Photovoice Project

### Seeing Like a Photographer

*The real voyage of discovery consists not in seeking new landscapes but in having new eyes. – Marcel Proust*

*For me the camera is a sketch book, an instrument of intuition and spontaneity. In order to give meaning to the world, one has to feel oneself involved in what one frames through the viewfinder. This attitude requires concentration, a discipline of mind, sensitivity, and a sense of geometry. – Henri Cartier-Bresson*

#### **A few tips to get you started...**

- Be mindful of the surroundings
- Don't rush your shots
- Don't be afraid to play with your camera
- Look beyond the obvious

#### **9 Guidelines of Photographic Composition**

1. Keep it simple
2. Rule of Thirds
3. Subject in Focus
4. Control the background
5. Use the power of lines/repetition of form
6. Stand on your head
7. Horizontal vs. vertical orientation
8. Pay attention to light and shadow
9. Be imaginative and have fun

Developed by Kathleen Robbins, MFA.

## **“From Snapshot to Civic Action” Community Photovoice Project**

### **Tasks for Next Session Sheet**

#### **Our Next Photovoice Session is:**

Date: \_\_\_\_\_

Day of week: \_\_\_\_\_

Time: \_\_\_\_\_

Location: \_\_\_\_\_

#### **Things I need to do for next Photovoice Session:**

#### **Things I need to bring for our next session:**

“From Snapshot to Civic Action”  
Community Photovoice Project

**Post- Session Participant Feedback Sheet**

Name: \_\_\_\_\_

1) What was the best thing in today’s session?

2) What would be something we could improve for next session?

3) Is there anything else you would like to share?

***Thank you for your participation!***



## **Appendix C: “Session 2”**

## Example Agenda & Supply List for Session # 2

| Time      | Minutes Allotted | Task  | Facilitator Name |
|-----------|------------------|---|------------------|
| 3:00-3:05 | 5                | Icebreaker  |                  |
|           | 10               | Review from previous session <ul style="list-style-type: none"> <li>• Review from Previous Session sheet</li> <li>• Ground rules</li> <li>• Photography Ethical Guidelines</li> </ul> |                  |
|           | 25               | Review Project Theme <ul style="list-style-type: none"> <li>• What Matters to Me worksheet</li> </ul>   |                  |
|           | 60               | Cameras 101 Training <ul style="list-style-type: none"> <li>• Camera policy form</li> <li>• Acknowledgement of camera received form</li> <li>• Camera 101 handout</li> </ul>          |                  |
|           | 10               | Break   |                  |
|           | 50               | Practice taking pictures, discuss   |                  |
|           | 15               | Assignment for next session <ul style="list-style-type: none"> <li>• Camera Practice Form</li> <li>• "Take 10" Worksheet</li> </ul>   |                  |
|           | 5                | Questions & Answers;<br>Post- Session Participant Feedback sheet  |                  |

## “From Snapshot to Civic Action” Community Photovoice Project

### Review from Session 1 Activity Worksheet

\*\* You may work with a partner and look at your notes.

#### Ground Rules

List 3 ground rules for our group

- 1)
- 2)
- 3)

#### Ethics

List the three ethical guidelines

- 1)
- 2)
- 3)

#### Photographer Safety

List three ways to stay safe as a photographer

- 1)
- 2)
- 3)

#### Photography 101

List three of the 9 guidelines to seeing like a photographer

- 1)
- 2)
- 3)

## “From Snapshot to Civic Action” Community Photovoice Project

### What Matters to Me Worksheet

Think about where you live and how you live for this activity.

#### Things I am proud of...

|                          |  |
|--------------------------|--|
| About Me                 | <ul style="list-style-type: none"><li>• 1.</li><li>• 2.</li><li>• 3.</li></ul> |
| With My Family & Friends | <ul style="list-style-type: none"><li>• 1.</li><li>• 2.</li><li>• 3.</li></ul> |
| In My Community          | <ul style="list-style-type: none"><li>• 1.</li><li>• 2.</li><li>• 3.</li></ul> |

#### Things that need to change...

|                          |  |
|--------------------------|--|
| About Me                 | <ul style="list-style-type: none"><li>• 1.</li><li>• 2.</li><li>• 3.</li></ul> |
| With My Family & Friends | <ul style="list-style-type: none"><li>• 1.</li><li>• 2.</li><li>• 3.</li></ul> |
| In My Community          | <ul style="list-style-type: none"><li>• 1.</li><li>• 2.</li><li>• 3.</li></ul> |

## “From Snapshot to Civic Action” Community Photovoice Project

### Camera 101

\*\* The facilitator will need to review this information with all participants.

What are the parts?

How to take a picture?

How to download/print pictures?

How to recharge the battery?

How to keep it safe?

- keep away from food and beverages
- keep all doors/shutters closed when not in use
- use wristband
- keep in camera case when not using
- don't flaunt and become a target for someone to steal it from you

**“From Snapshot to Civic Action”  
Community Photovoice Project**

**Camera Policy Form for Photovoice Participants**

**Participant’s Name:** \_\_\_\_\_

In the event that your camera is lost, broken, or stolen, you may still participate in the photovoice project if you can find/borrow/share a camera so that you can continue taking pictures and coming to our group sessions. You will not be given another camera.

If your camera is lost, broken, or stolen, and you choose not to participate in the photovoice project any further, you will be required to pay \$115.00 for the cost of the camera to the USC College of Social Work. This was agreed upon in the consent and assent forms you and your parent/guardian signed prior to your participating in this project.

\_\_\_\_\_  
**Print Your Name Here**

\_\_\_\_\_  
**Date of Birth**

\_\_\_\_\_  
**Sign Your Name Here**

\_\_\_\_\_  
**Today’s Date**

\_\_\_\_\_  
**Witness Signature**

\_\_\_\_\_  
**Today’s Date**

Thanks for your time and help!

This project is a collaboration between the College of Social Work at the University of South Carolina and the Columbia Housing Authority and is funded by the Kresge Foundation and the USC Arts and Humanities Grants Program. The project is directed by Drs. Darcy Freedman and Ronald Pitner.

**“From Snapshot to Civic Action”  
Community Photovoice Project**

**Acknowledgement of Camera Received**

| <b>Date</b> | <b>Name</b> | <b>Signature</b> | <b>Witness</b> |
|-------------|-------------|------------------|----------------|
|             | 1.          |                  |                |
|             | 2.          |                  |                |
|             | 3.          |                  |                |
|             | 4.          |                  |                |
|             | 5.          |                  |                |
|             | 6.          |                  |                |
|             | 7.          |                  |                |
|             | 8.          |                  |                |
|             | 9.          |                  |                |
|             | 10.         |                  |                |

## “From Snapshot to Civic Action” Community Photovoice Project

### Photography Practice Worksheet

You will have 20 minutes to practice taking photos. This activity will allow you to practice using your camera in the different modes. After you take each picture please check a box in the category you have taken the picture in and write a short description of the picture. This will help your memory later when we discuss the pictures.

**\*\*You must have two photographs of people, thus, you will need to use the photo release form.\*\***

| Check  | Description of the Photo | Why I took this Photo | Photo Release Form Obtained |
|--------|--------------------------|-----------------------|-----------------------------|
| 1 ____ |                          |                       |                             |
| 2 ____ |                          |                       |                             |

**\*\*Take same picture with each mode and think about what they produce/what you like/don't like\*\***

| Mode          | Description of the Photo                | Comments/Why I took this Photo |
|---------------|---|--------------------------------|
| 1<br>(P)      |   |                                |
| 2<br>(iAUTO)  |   |                                |
| 3<br>("hand") |   |                                |
| 4<br>(SCN)    | Also, note which scene setting you used |                                |
| 5<br>(MAGIC)  | Also, note which magic setting you used |                                |



## “From Snapshot to Civic Action” Photovoice Project

### “Take 10” Worksheet

Your Name: \_\_\_\_\_

Title of Photo: \_\_\_\_\_ Date Taken: \_\_\_\_\_

Description of Photo: \_\_\_\_\_

|          |  |
|----------|--|
| <b>S</b> | <p>What do you <u>S</u>ee happening here? (Describe what the eye sees)</p> <p>(write in this space)</p>                      |
| <b>H</b> | <p>What is actually <u>H</u>appening here? (What is the unseen story behind the picture? What does the heart see?)</p>       |
| <b>O</b> | <p>What does this photo tell us about life in your c<u>O</u>munity?</p>  |
| <b>W</b> | <p><u>W</u>hy are things this way? (Why does this situation, concern, or strength exist? )</p>                               |
| <b>e</b> | <p>How could this photo <u>E</u>ducate people?</p>   |
| <b>D</b> | <p>What can we <u>D</u>o about it? (How does this photo provide opportunities for us to improve life in your community?)</p> |

If person(s) in photo: Photo Release Form obtained? \_\_\_\_yes, \_\_\_\_ (number of forms obtained)

Name(s) of person(s): \_\_\_\_\_

## **Appendix D: “Sessions 3-7”**

## Example Agenda & Supply List for Sessions # 3-7

| Time      | Minutes Allotted | Task   | Facilitator                         |
|-----------|------------------|--|-------------------------------------|
| 3:00-4:00 | 60               | Upload photos and select ones for sharing  |                                     |
|           | 60               | Two Small groups of 6 participants each <ul style="list-style-type: none"> <li>• Discussion about selected photos ~ “SHO”</li> <li>• Do as many photos as possible in time allotted</li> </ul> | If have more than one facilitator   |
|           | 5                | Break  |                                     |
|           | 20               | Regroup~ Review Themes   |                                     |
|           | 30               | Work in Pairs <ul style="list-style-type: none"> <li>• Write title and narratives for photos discussed as group (Reflection documentation worksheet)</li> </ul>                                | All float around and help as needed |
|           | 10               | Assignment for next session <ul style="list-style-type: none"> <li>• Cont. doing Reflection Documentation Worksheet</li> <li>• For sessions 3-6: “Take 10” Worksheet</li> </ul>                |                                     |

### NOTES:

- For first few times participants upload photos from their digital camera to the computer and then your master flash drive, add extra time to the agenda for uploading. If possible, have extra assistants to help one-on-one with this training process.
- Session 7 Note: Discuss how the participants would like to celebrate last session, perhaps with a pot-luck lunch.
- Sometime during sessions 3-7 it would be good to discuss dissemination plans such as a museum exhibit. This will be covered more in a later section of this manual. It needed to be mentioned here as you may need to consider it while planning the agenda for sessions 3-7.

**“From Snapshot to Civic Action”  
XXX Community Photovoice Project**

**Reflection Documentation Worksheet**

**Session :** \_\_\_\_\_

**Now that we have discussed your photos as a group, take a few minutes to decide if you would like to make a “catchy title” for your photos, and write 3 to 5 sentence description that would hang on a plaque next to your picture, if selected for the exhibit.**

Your Name: \_\_\_\_\_

**PHOTO 1:**

Title of Photo: \_\_\_\_\_ Date Taken: \_\_\_\_\_

Description of Photo: \_\_\_\_\_

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If person(s) in photo: Photo Release Form obtained? \_\_\_\_yes, \_\_\_\_ (number of forms obtained)

Name(s) of person(s): \_\_\_\_\_

**PHOTO 2:**

Title of Photo: \_\_\_\_\_ Date Taken: \_\_\_\_\_

Description of Photo: \_\_\_\_\_

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If person(s) in photo: Photo Release Form obtained? \_\_\_\_yes, \_\_\_\_ (number of forms obtained)

Name(s) of person(s): \_\_\_\_\_

## “From Snapshot to Civic Action” XXX Community Photovoice Project

### Theme Activity Worksheet

1. Think about all of the photos you took as well as the photos of others.
  
2. On a note card – do this quickly. We want the first thoughts that come to mind. (no more than 5 minutes)
  - a. GREEN PAPER: Record 3-5 words or phrases that capture the main strengths about the community – things that people are proud of.
  - b. YELLOW PAPER: Record 3-5 words or phrases that capture the main challenges in the community – things that people want to improve.
  
3. In groups of 4, sort your words into common categories. (15 min)
  - a. After they are sorted, record a title for each group of words.
  - b. Recorder will capture all words and title for each group.
  
4. Present main themes we gathered from discussions so far: (5 min)

| STRENGTHS/PROUD OF   | AREAS FOR IMPROVEMENT  |
|--|--|
| <ul style="list-style-type: none"> <li>• People care about our neighborhood</li> </ul>                             | <ul style="list-style-type: none"> <li>• There are dangers in our community</li> </ul>   |
| <ul style="list-style-type: none"> <li>• We have outdoor places to relax and have fun</li> </ul>                   | <ul style="list-style-type: none"> <li>• Some people do things that shows that they do not care about the community</li> </ul>   |
| <ul style="list-style-type: none"> <li>• Natural beauty is important and maintained</li> </ul>                     | <ul style="list-style-type: none"> <li>• We’re not sure who owns the community</li> </ul>  |
| <ul style="list-style-type: none"> <li>• There are places to get resources and support in our community</li> </ul> | <ul style="list-style-type: none"> <li>• Resources here but not used</li> </ul>  |
| <ul style="list-style-type: none"> <li>• We can change our community</li> </ul>                                    | <ul style="list-style-type: none"> <li>• Need additional resources in community for children, youth, and young adults</li> </ul> |

5. How do your themes map onto these? (10 min)
  - a. Were there any new themes?
  - b. Any of these that need to be revised?

(p 1 of 2)

Group Members:

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Recorder: \_\_\_\_\_

|                        |                        |                        |
|------------------------|------------------------|------------------------|
| Theme 1:<br><br>Words: | Theme 2:<br><br>Words: | Theme 3:<br><br>Words: |
| Theme 4:<br><br>Words: | Theme 5:<br><br>Words: | Theme 6:<br><br>Words: |
| Theme 7:<br><br>Words: | Theme 8:<br><br>Words: | Theme 9:<br><br>Words: |

(p 2 of 2)

## **Appendix E: “Session 8”**

## Example Agenda & Supply List for Sessions # 8

| Time      | Minutes Allotted | Task  | Facilitator                         |
|-----------|------------------|---|-------------------------------------|
| 3:00-4:00 | 60               | Review everyone's photos as a group                                 |                                     |
|           | 10               | Make sure all photos, titles, captions correct<br>Edit if necessary |                                     |
|           | 60               | Theme activity worksheet  | Break into small groups if possible |
|           | 45               | Potluck meal celebration  |                                     |
|           | 5                | Remind about Museum Exhibit   |                                     |



## **Appendix F: “Dissemination and Action”**

***From Snapshot to Civic Action:  
Creating Healthy Environments through Community Engagement***

*USC McKissick Museum*

**Meet the Artists Reception**

*January 18, 2011*

*5:30 p.m. - 7:30 p.m.*

- |           |   |
|-----------|---|
| 3:30 p.m. | Depart to McKissick Museum  |
| 4:00 p.m. | Private Viewing of Exhibit, Videos, and Interviews with Artists<br><i>**Bring signed consent forms to be videoed.</i> |
| 5:30 p.m. | Reception Begins; Artists will stand by a favorite photo  |
| 6:00 p.m. | Welcome and Introductions   |
|           | 1. Introduction of Artists moderated by, Ms. XXX  |
|           | 2. Welcome by USC Provost, Dr. Michael Amiridis   |
|           | 3. Greetings by Dean of the USC College of Social Work, Dr. Dennis Poole  |
|           | 4. Remarks by Executive Director of the Columbia Housing Authority, Ms. XXX   |
|           | 5. An Artist's Perspective by Photovoice participant, Mr. XXX   |
| 6:30-7:30 | Meet and Greet with Artists   |
| 7:45 p.m. | Depart McKissick Museum for Tillis Center   |

*Heavy hors d'oeuvres will be served at the reception:*

- *Festive Seven Layer Mexican Dip with Tortillas Chips*
- *Imported & Domestic Cheeses with Assorted Crackers*
- *Spectacular Fruit kebobs*
- *Savory Chicken Tenders with a choice of Sauces*
- *BBQ Meatballs*
- *Delightful Mini Crab Cakes*
- *Assortment of Cookies*
- *Tea (Sweetened and Unsweetened)*
- *Lemonade*

Please RSVP for the reception by January 12, 2011: E-mail RSVP to [mckscal@mailbox.sc.edu](mailto:mckscal@mailbox.sc.edu) or call Darcy Freeman at XXX-XXX-XXXX.

*In case of emergency, Darcy can be reached by cell at XXX-XXX-XXXX.*